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# BUNNY

T O W N



**Mature  
Readers**



## Will's Soapbox!

by Will Allison

I remember the first time I went to a comics convention. I was about ten, and I went because I heard that you could see Japanese animation there. I went with my father, who seemed pretty amused and unimpressed by the whole thing, but for me that convention was the most exciting and vivid experience of my life to that date. Every year after that, I went to as many cons in my area as I could until I finally left for college.

When I was in college, I finally started drawing comics seriously. I became a comics "professional", more through dumb luck than anything, and started going to conventions as a working pro rather than as a pay-at-the-gate fan. And my perceptions of conventions changed along with that change in status.

When you're a pro, conventions become a different beast. You're not so much concerned with making sure you find that rare gem for your collection, seeing the latest cool media event, or meeting your artistic hero. You're more worried about making sure the con staff didn't lose your badge, you get to dealer's table set-up in time, or you sell enough stuff to pay for that night's dinner. Most of my cons since I became a "pro" have mostly been me sitting behind a table for eight hours a day wearing an eager look on my face, hoping to catch the eye of the next passerby. "Hi! I drew a comic! Will you buy it?" And when you go to a really huge convention like Comic Con International in San Diego, you can feel like a tiny insect. "How can I compare to that artist two tables over? She's famous!" It's like being at a party, but you're standing on the wall, watching everyone else dance.

So in a lot of ways, I had more fun at conventions when I was "just" a fan. But no matter how tired, depressed, or stressed I get a convention, I can't say I hate going to them. It's just that I love going to them for different reasons. I get a charge out of seeing the sheer mass of comics and pop culture amassed in one area. All of those things were something that somebody worked their guts out and poured their heart into. Seeing the overwhelming blur of colors and styles and ideas is inspirational. And when I see those paying fans, the ones who are running from booth to booth with wide-eyed joy, some of them with a portfolio case tucked under their arm, it's like a challenge. A challenge to make something that will move them as much as the comics I saw as a kid moved me. A challenge to make something that they'll love as much as I love comics.

Something that'll make them want to sit behind a table for eight hours a day while everyone else is having a party and say, "Hi! I drew a comic! Will you buy it?"

## The Hot Spot

cool stuff we like



The stuff we were listening to, reading or playing with when we put these comics together!

### Comics

Superman in the Sixties (DC)

The Many Worlds of Tesla Strong (America's Best Comics)

### CDs

Japan for Sale Volume 3

INXS - Shaboo Shooobah

## Radio Comix Playlist

- |                   |     |                                 |   |
|-------------------|-----|---------------------------------|---|
| Various           | 317 | Furrrough #125                  | Relax, this is a galaxy of fun!           |
| Hanson & Engel    | 318 | Bureau of Mana Investigation #8 | Ooh, sexy Gremlin!                        |
| Will Allison      | 319 | Bunny Town #2                   | Sand castles, sun tan lotion and bikinis! |
| Various           | 320 | Milk #35                        | Fortified for your health!                |
| Kjartan Arnorsson | 320 | Big Funnies #9                  | Fortified for your health!                |

## RADIO COMIX SKETCHBOOK



Susan Meyer painted this amazing Tales of the Fehnnik cover for the issue of Furrrough #125! Look for it this month!

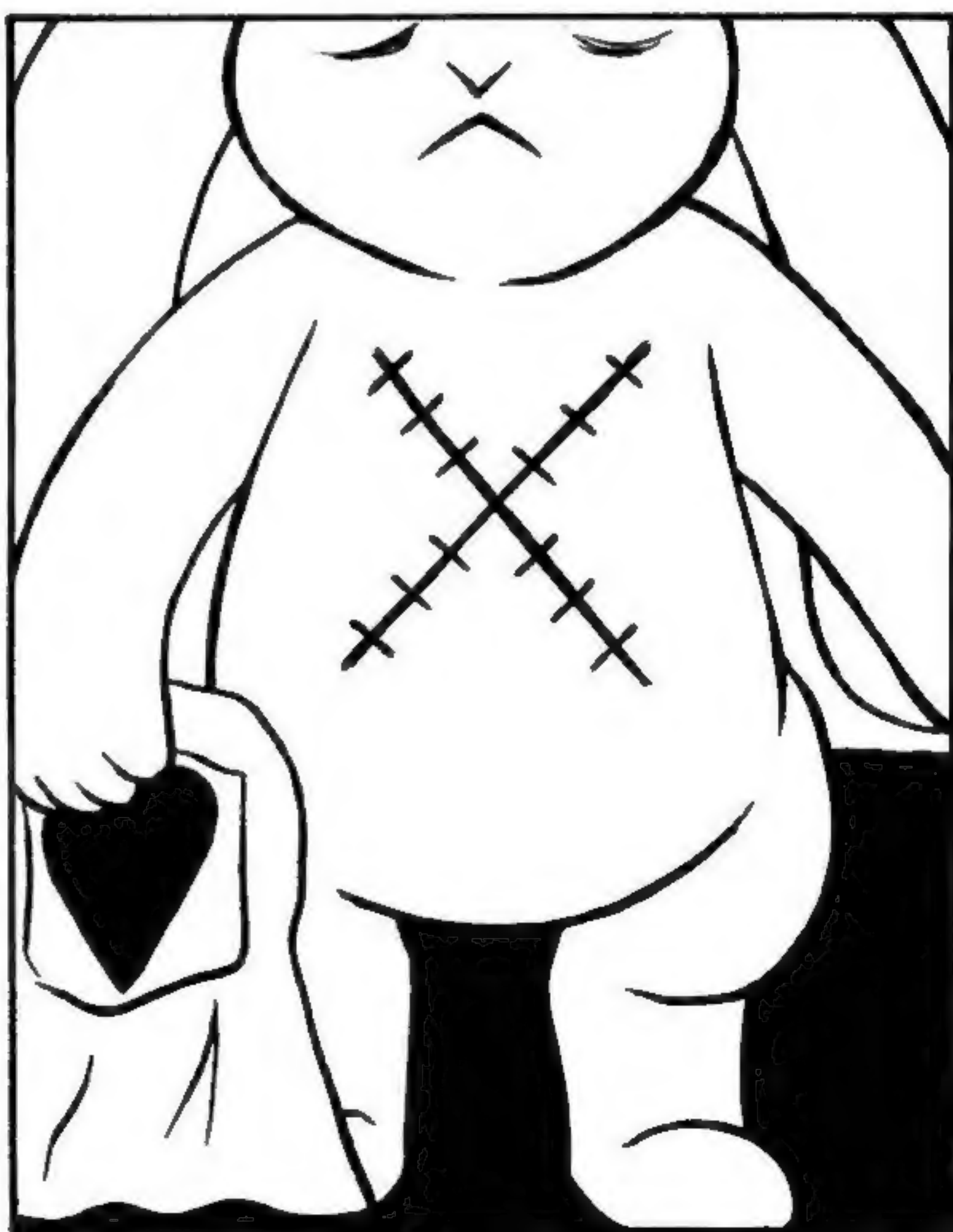
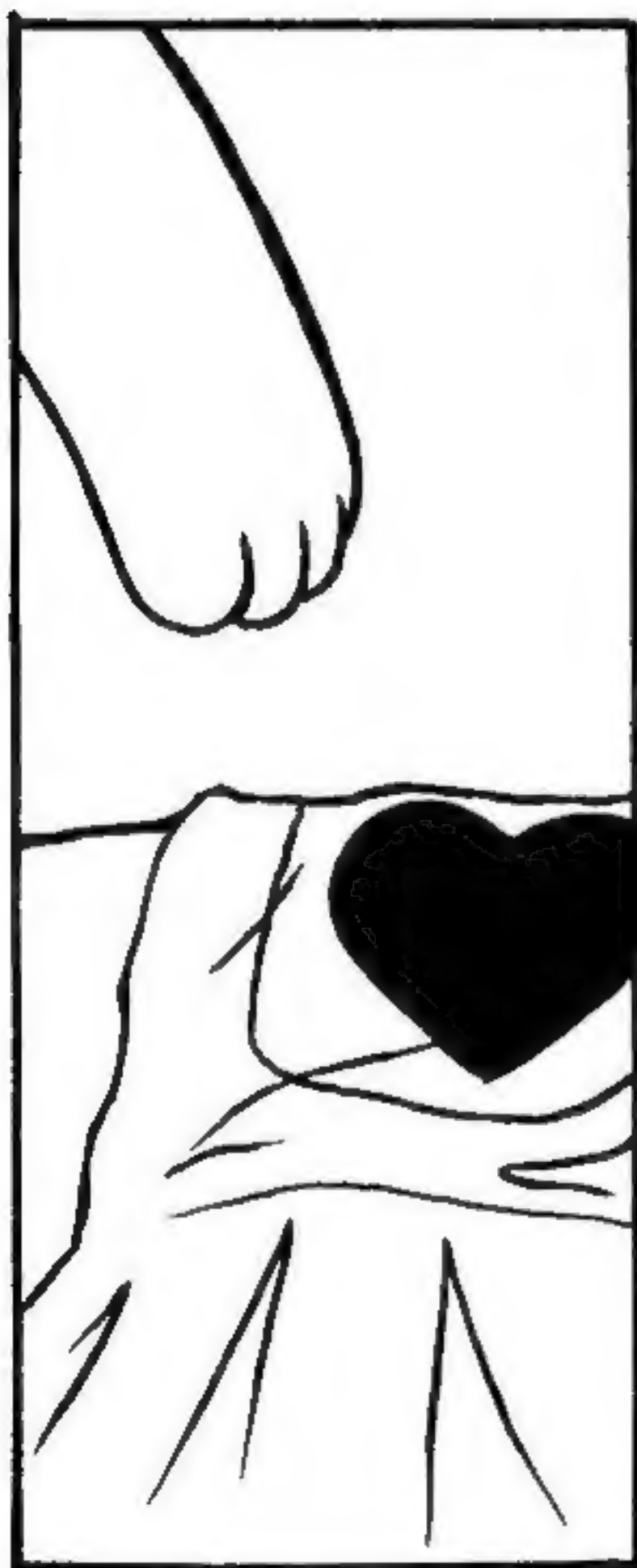
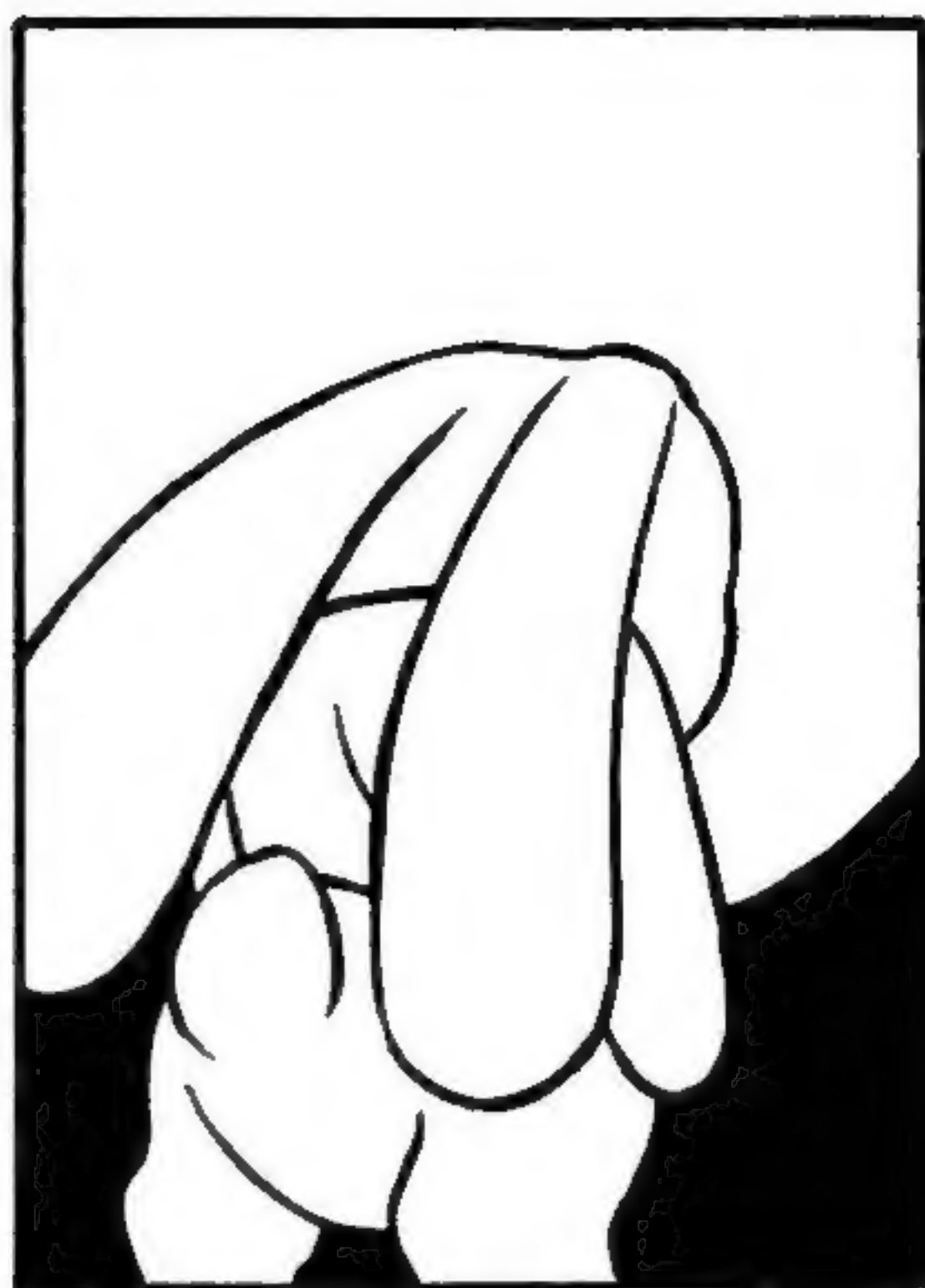
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Retailer Liaison - Matthew High  
Production Assistant - Mike Cogliandro  
Production Assistant - Will Allison  
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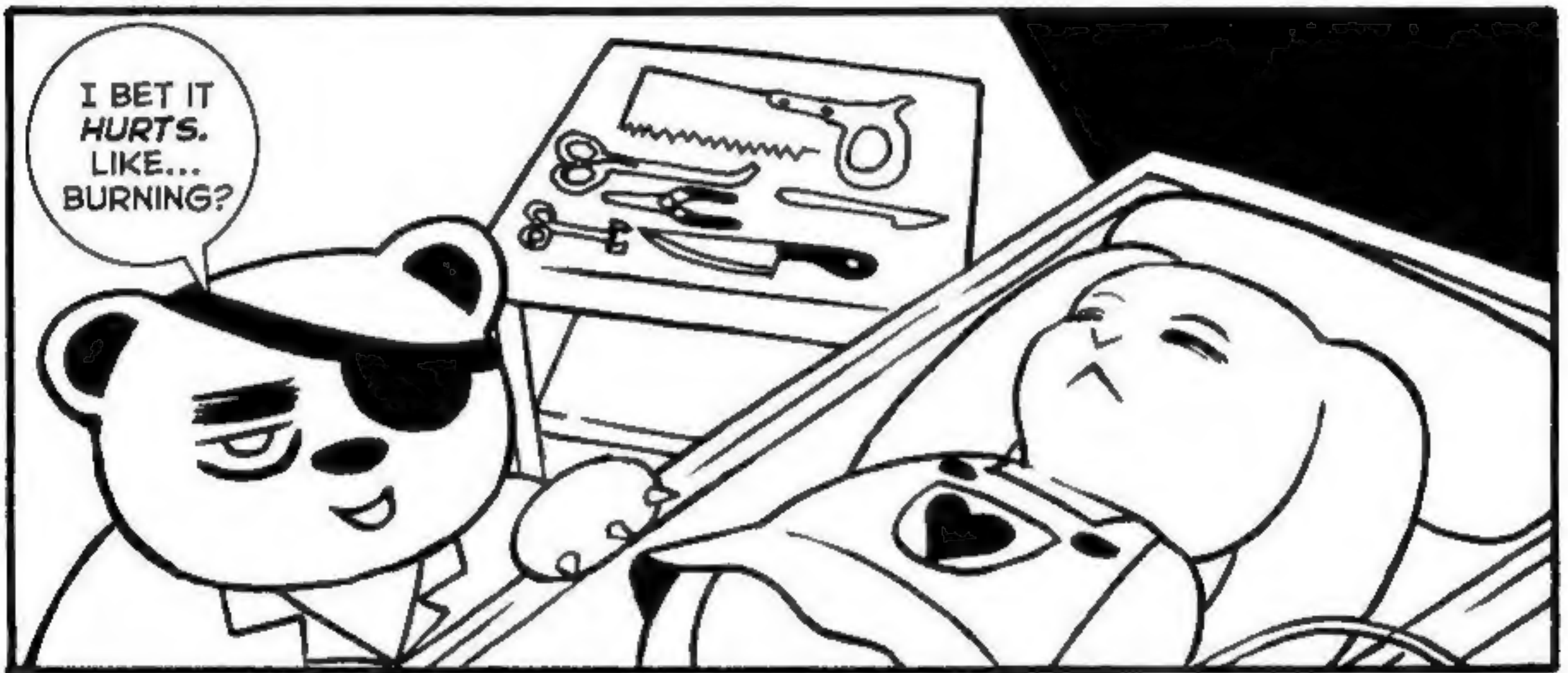
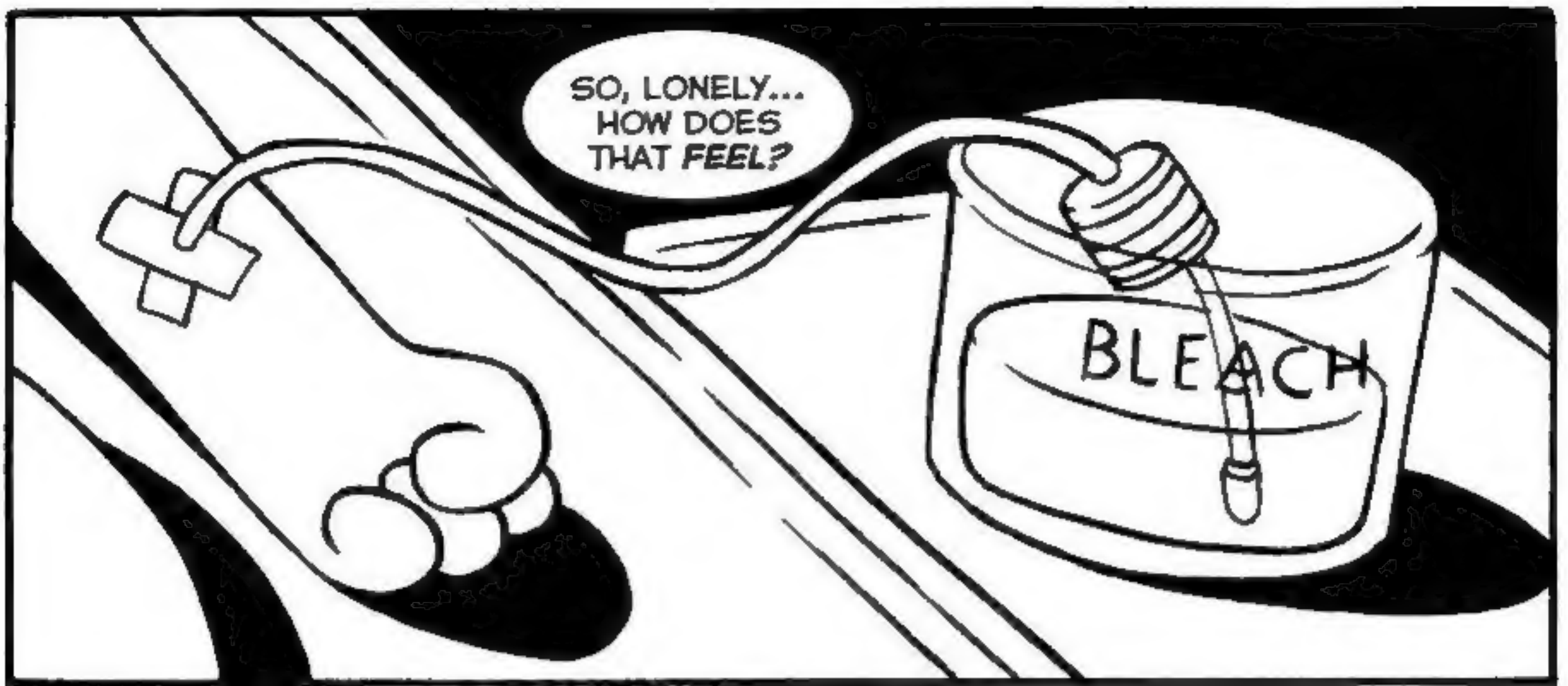


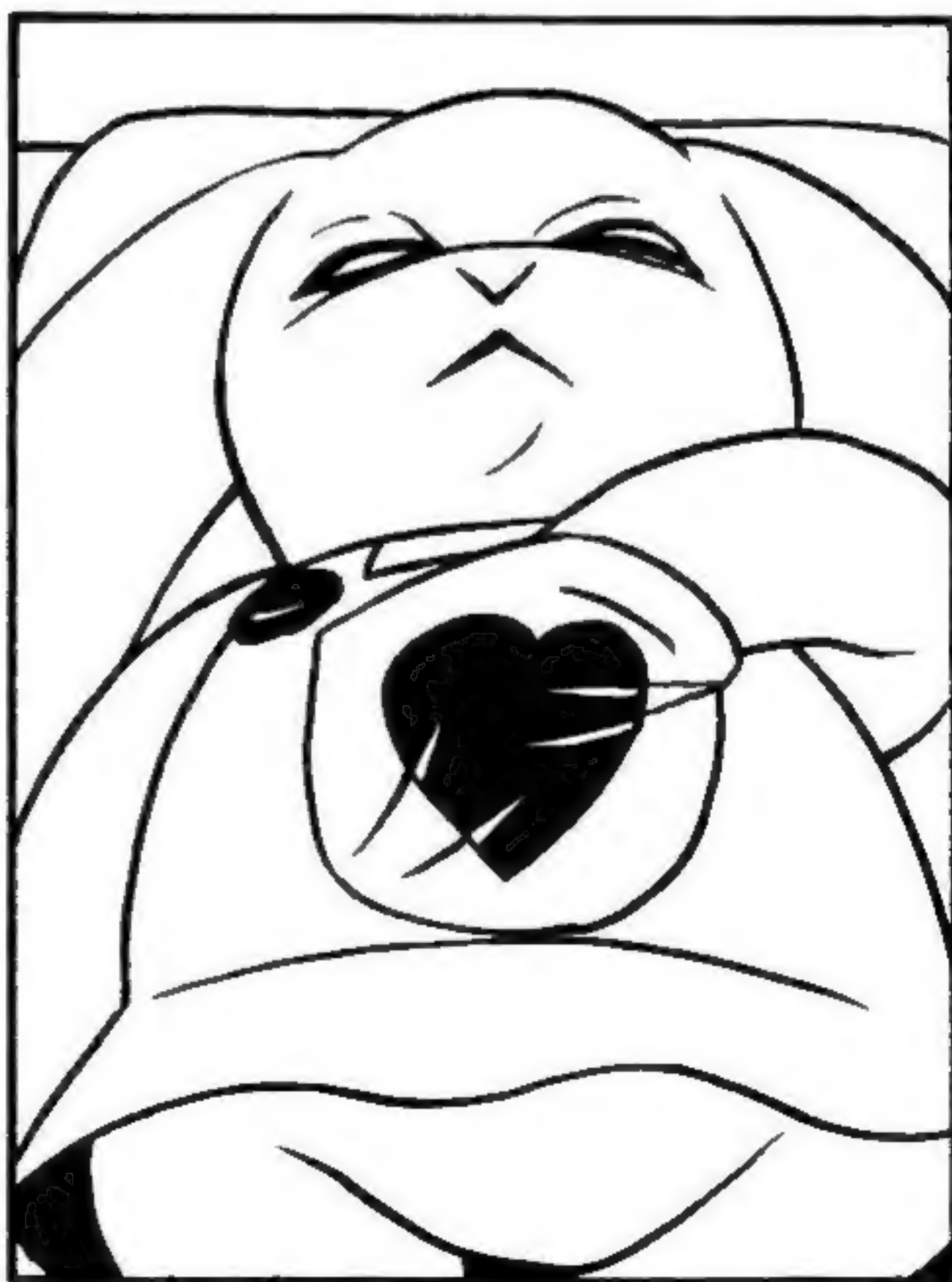
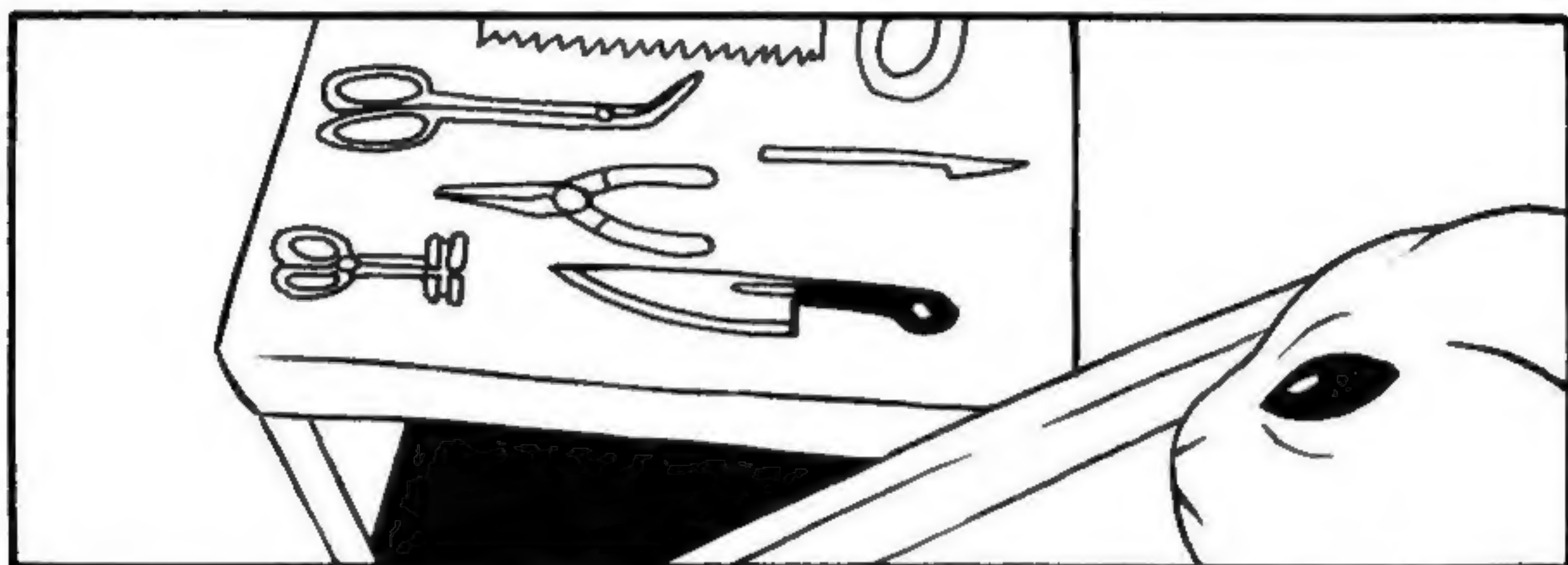
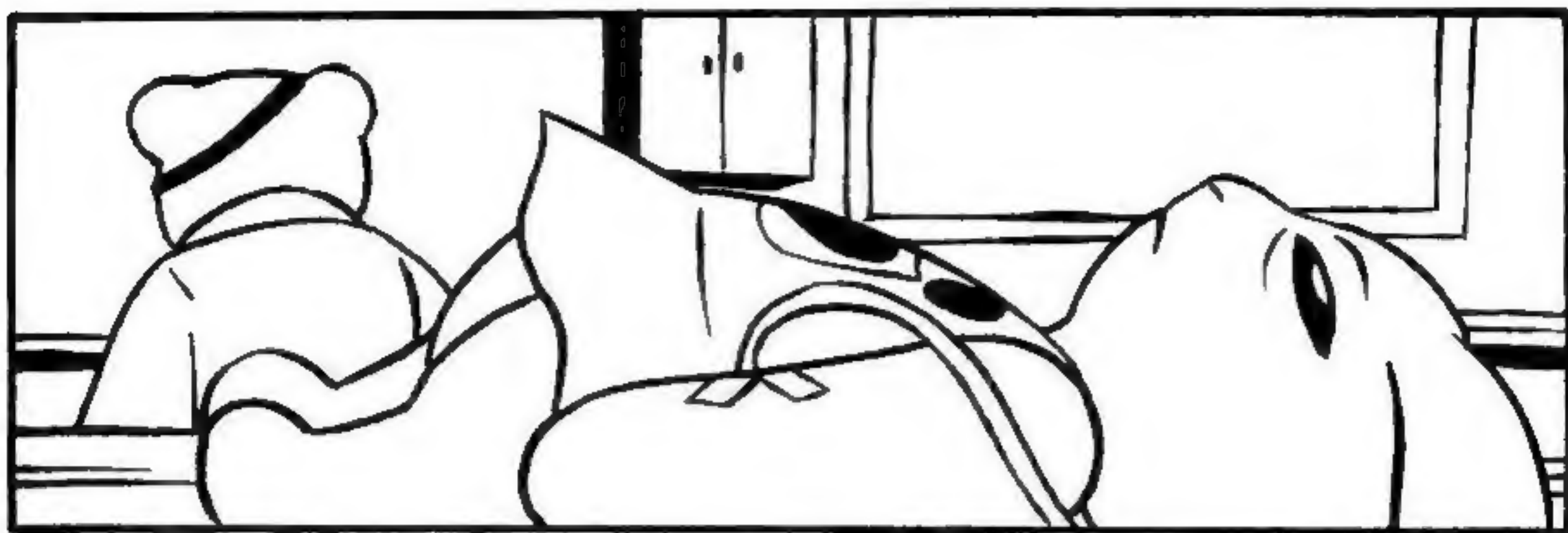
# LIVING IN BUNNY TOWN

by will allison. back cover by ursula husted. production assistance by pat duke.

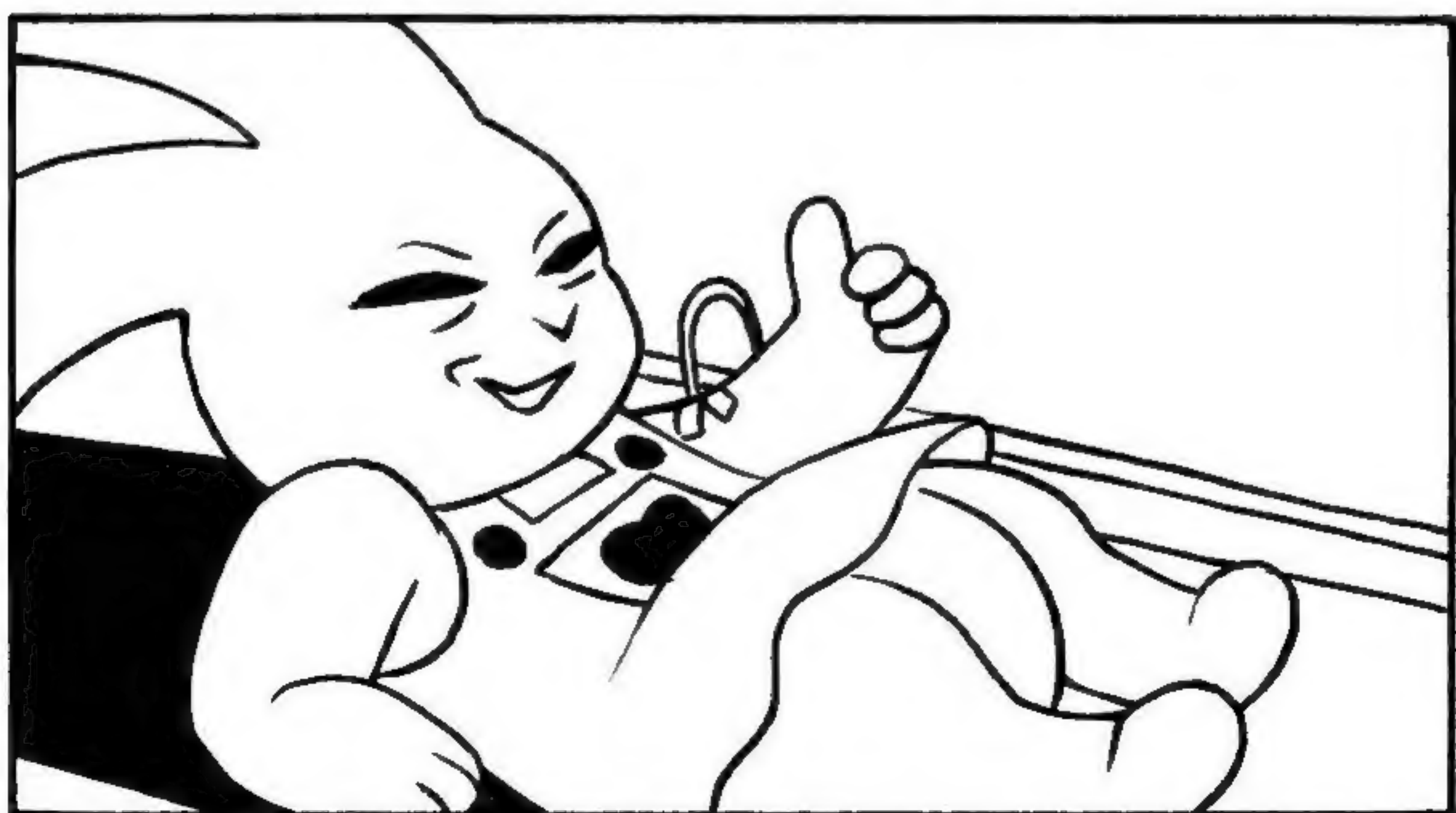
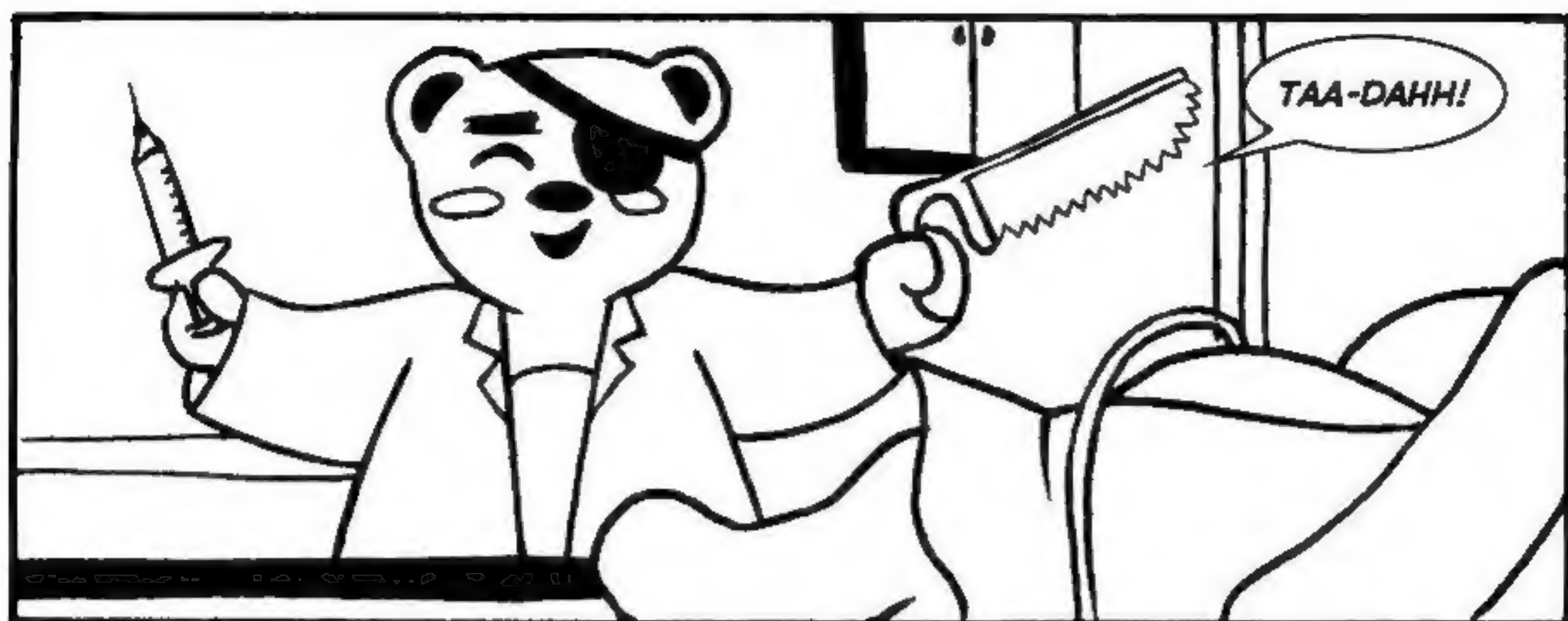




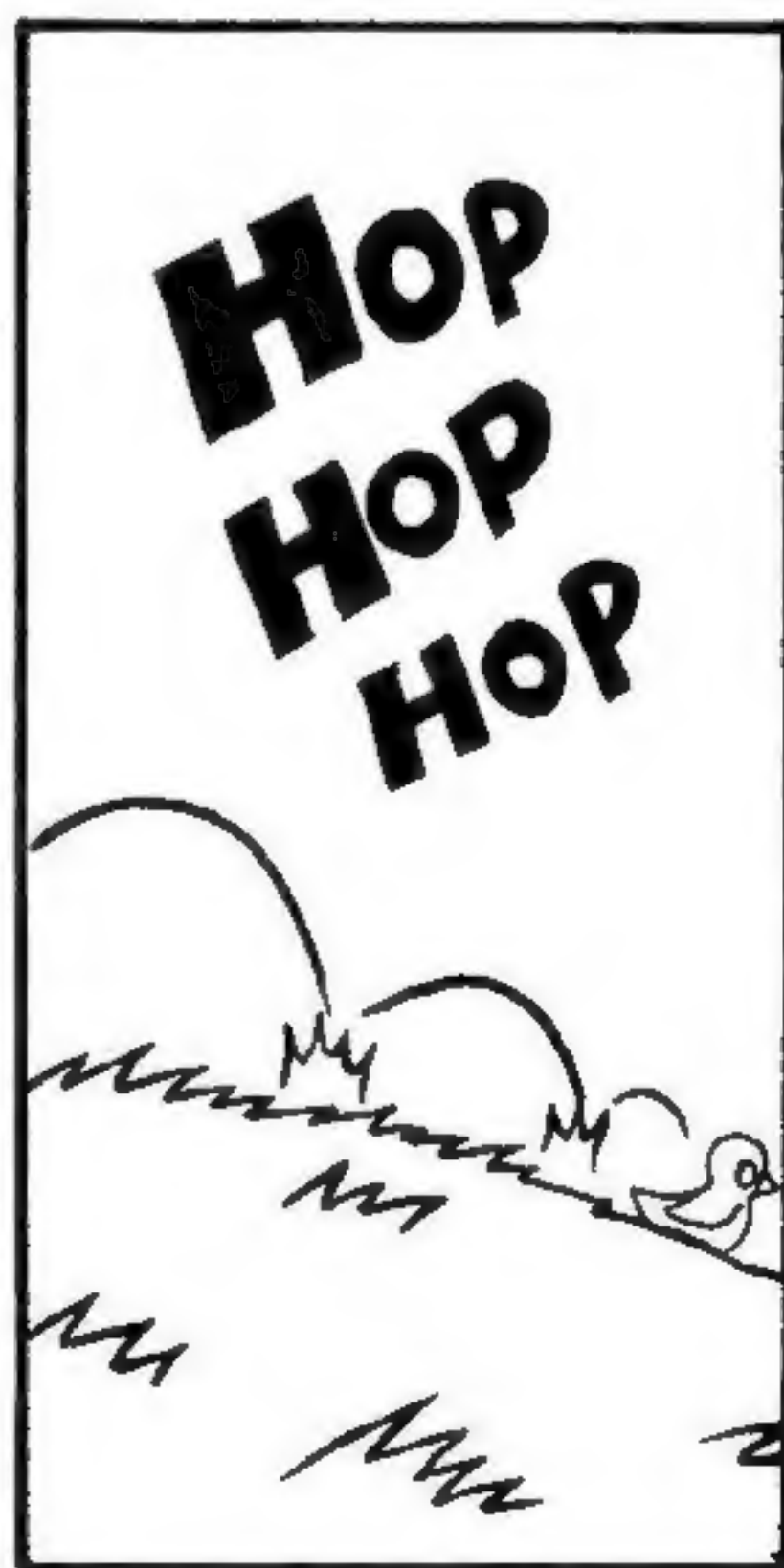
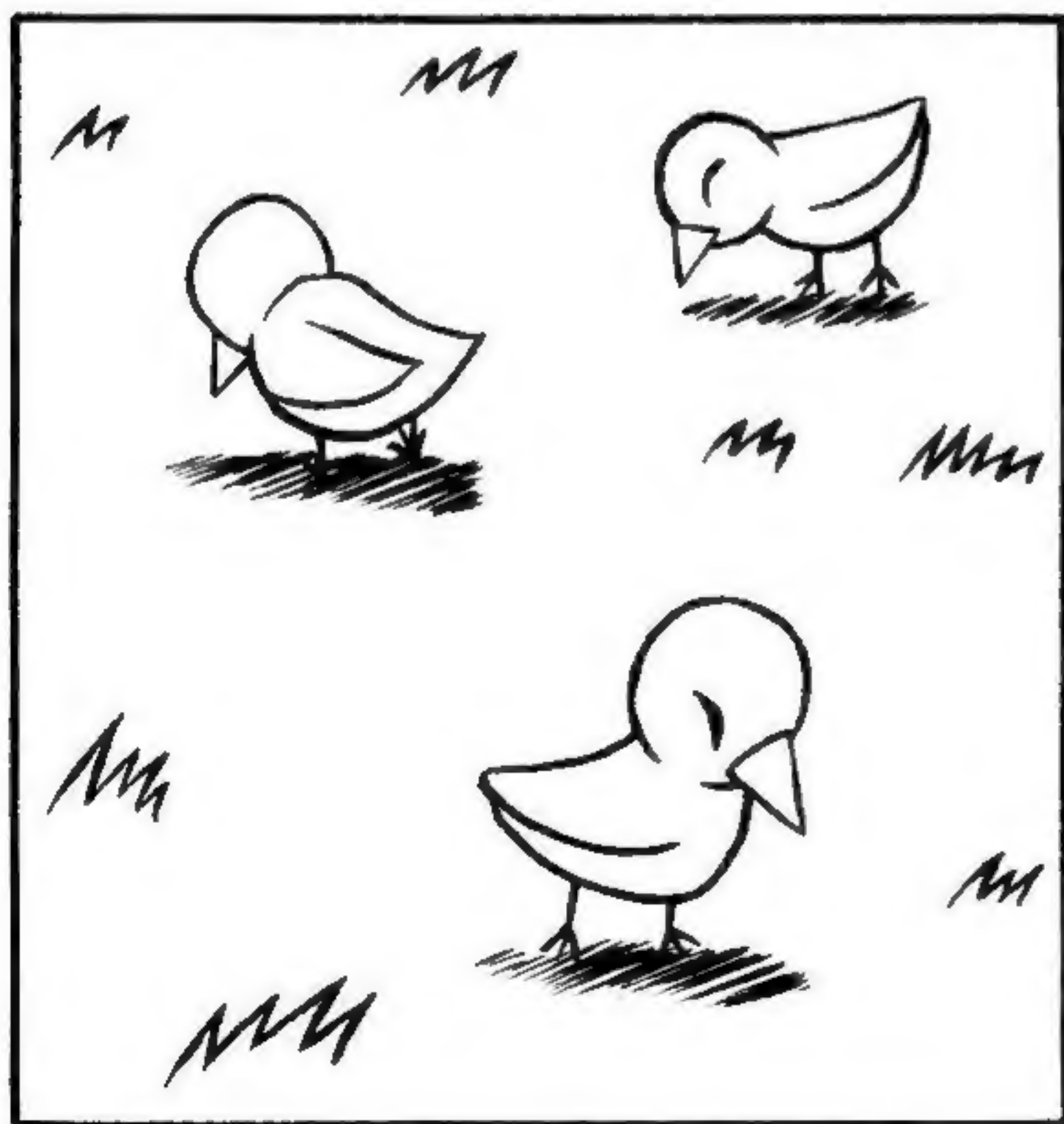
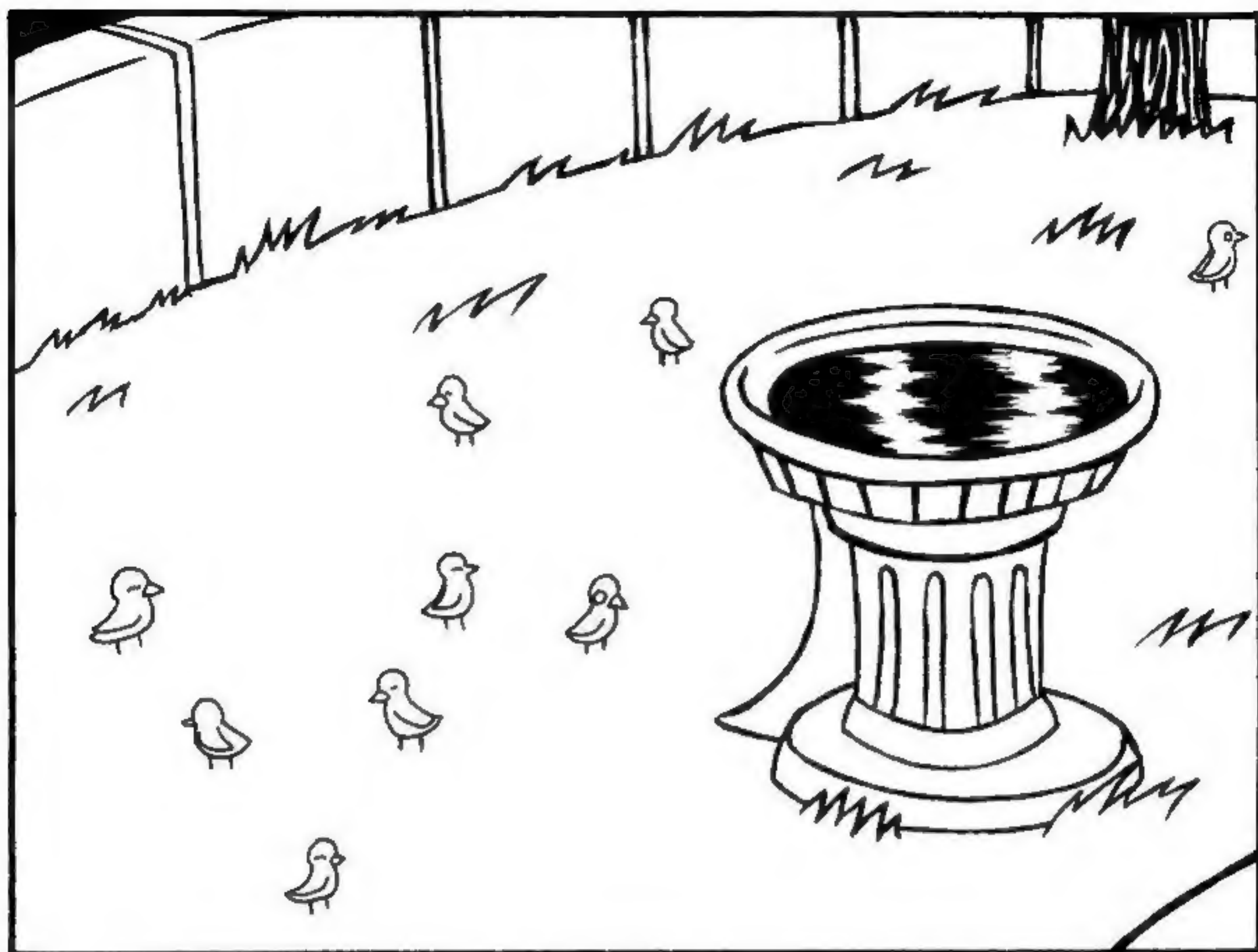


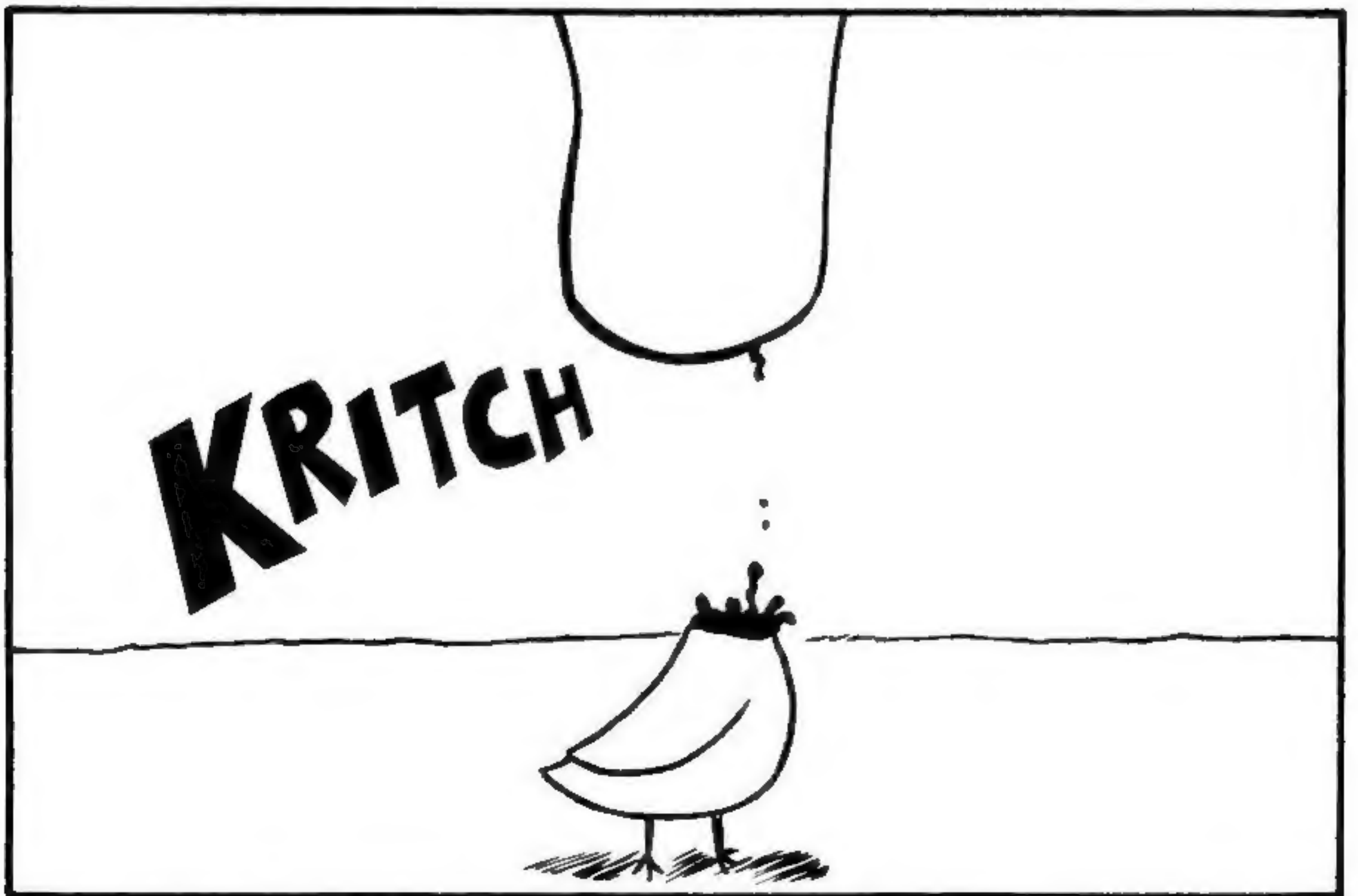
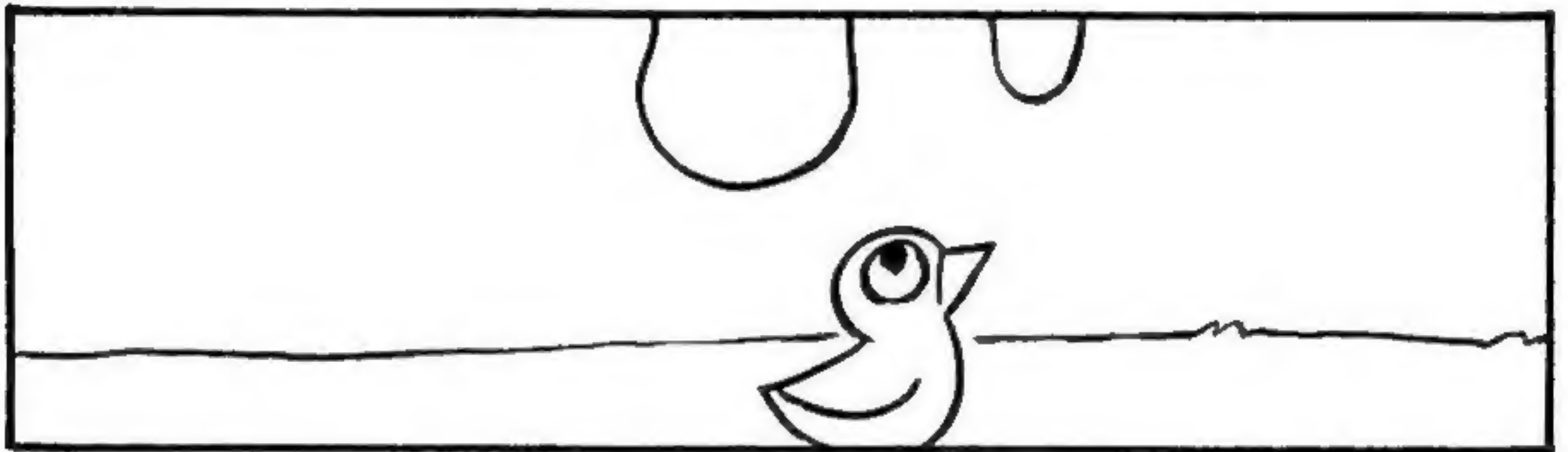
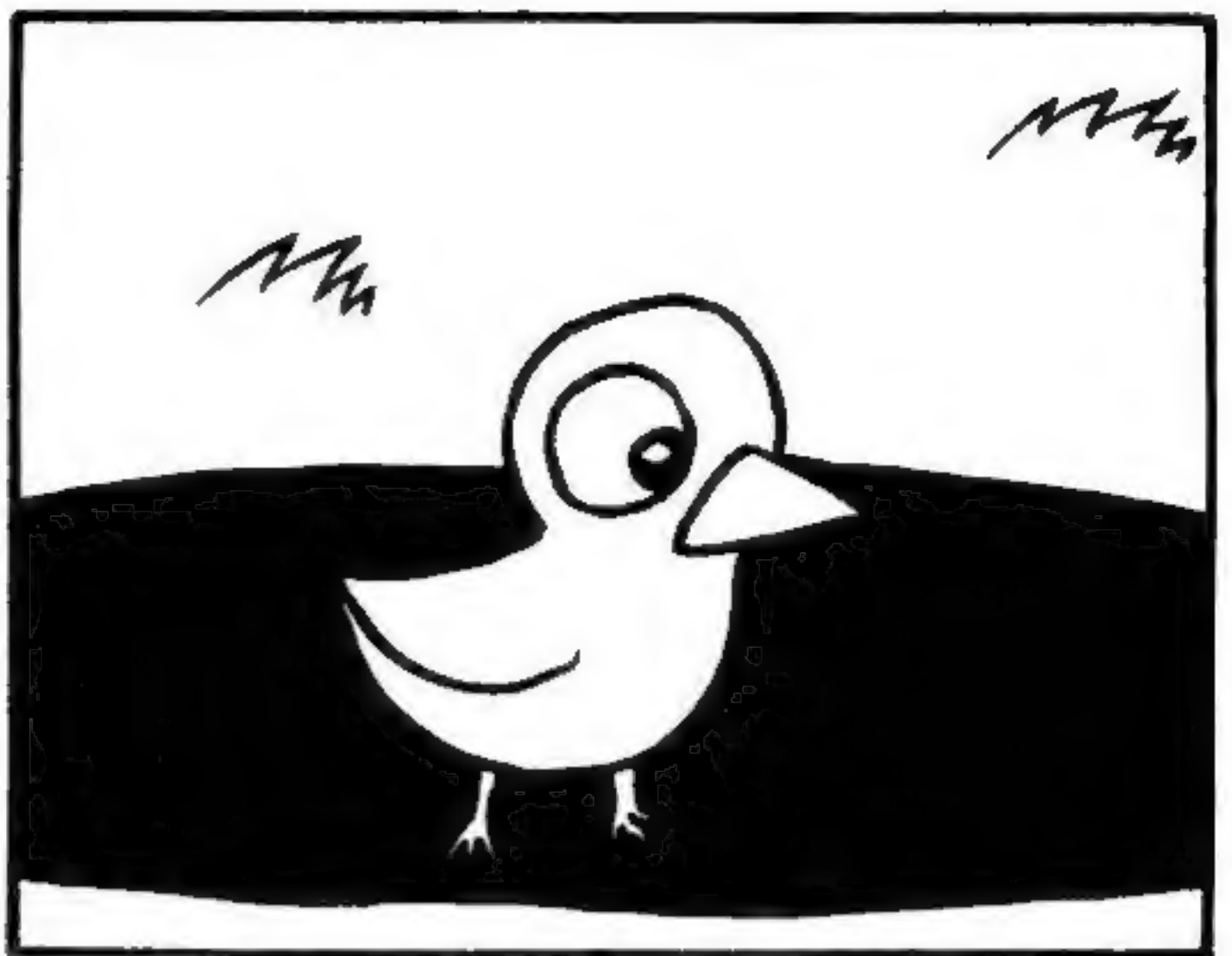
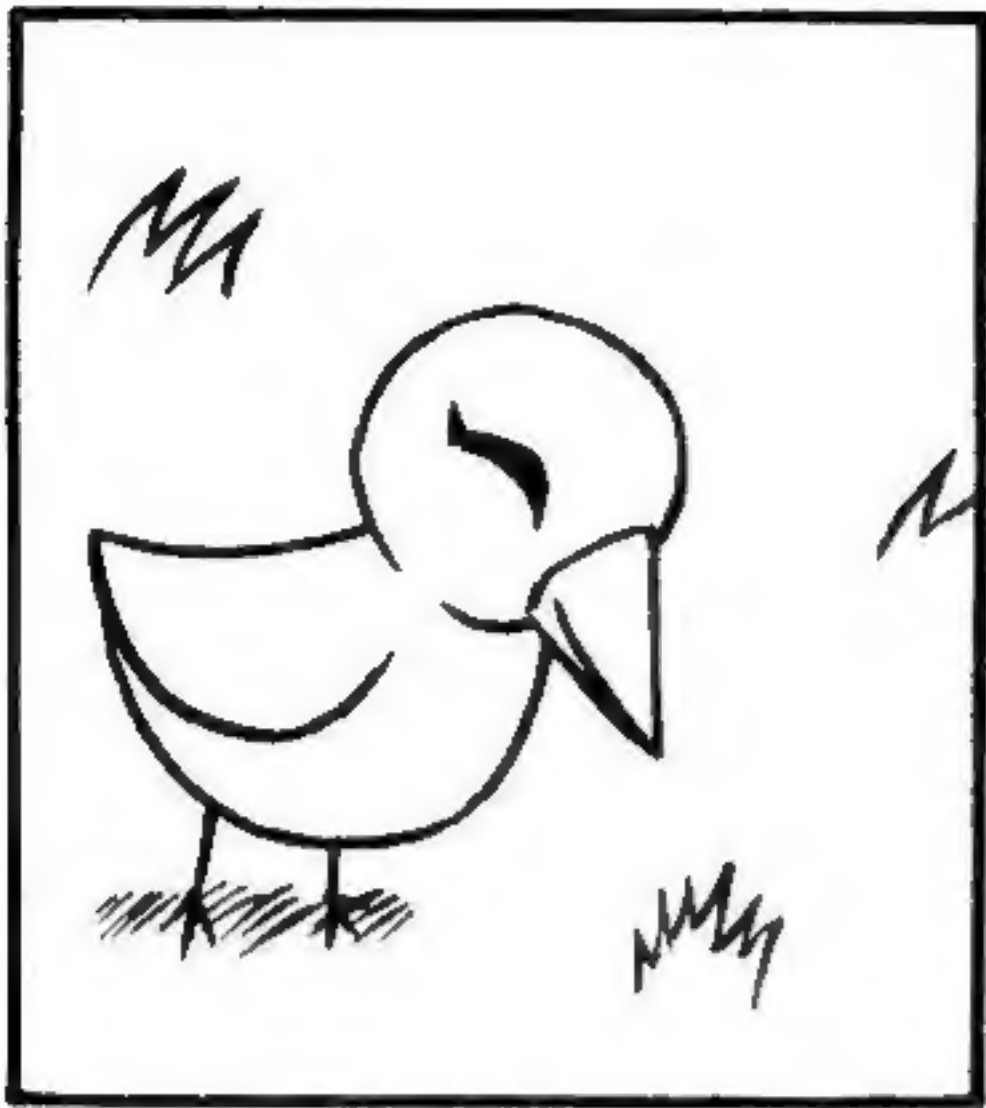




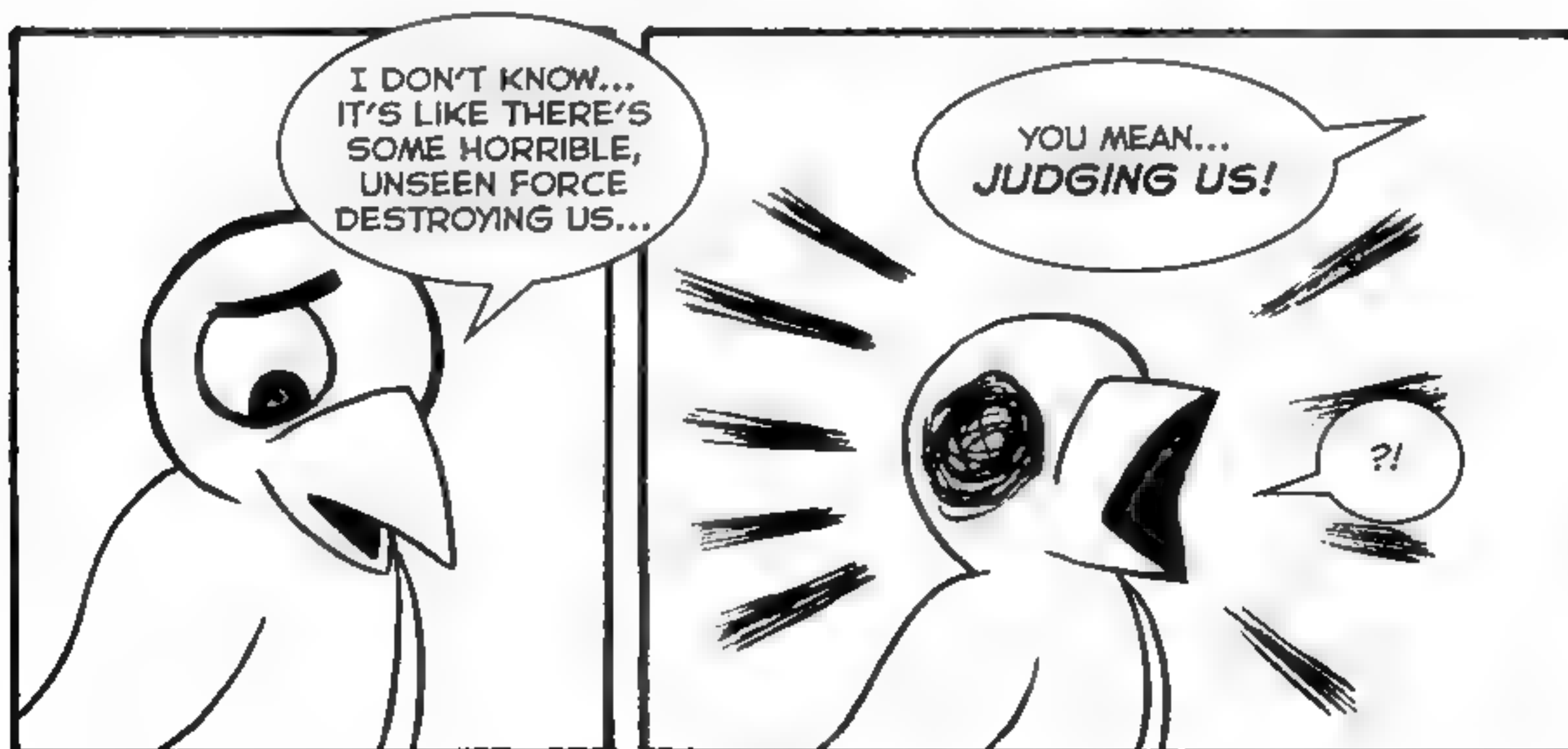
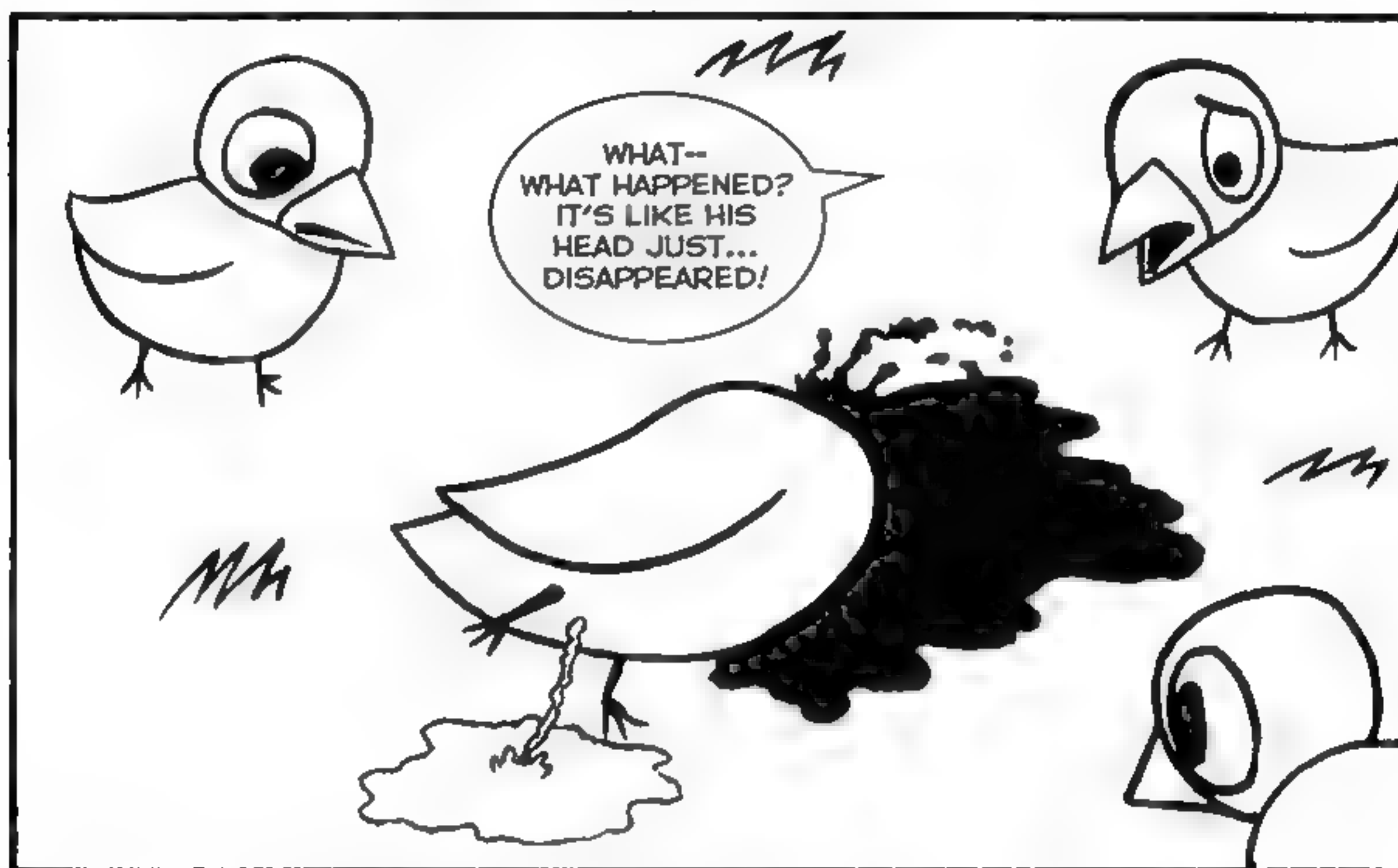
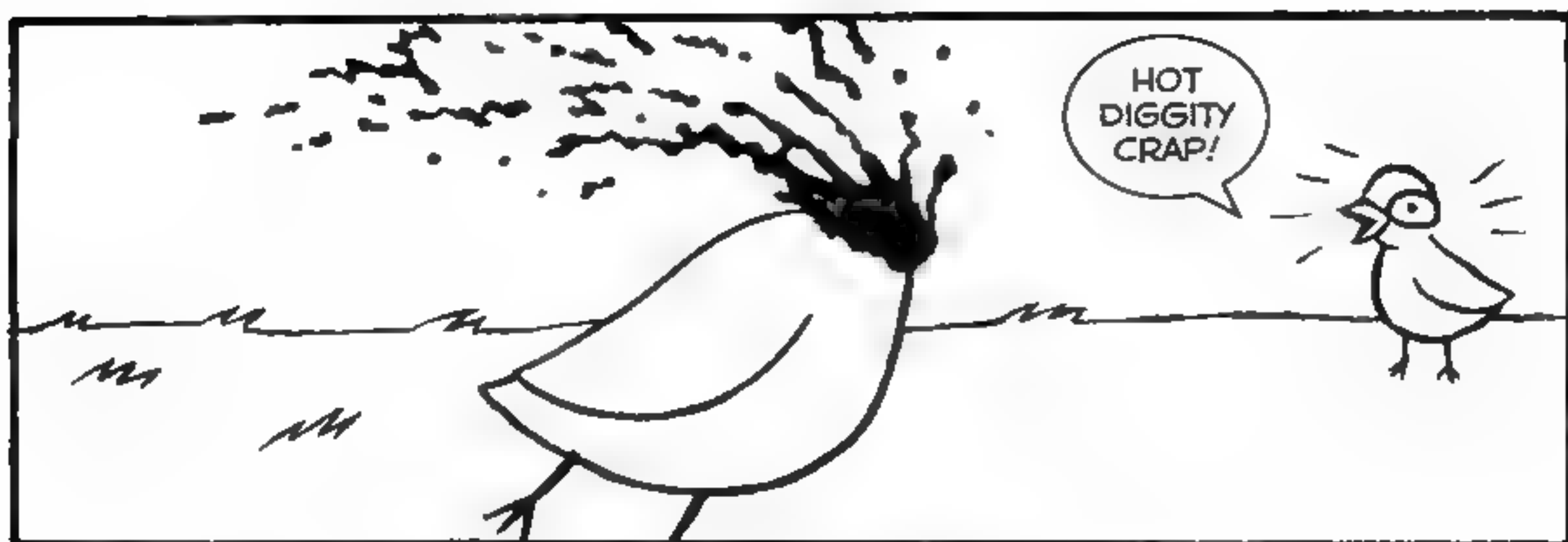


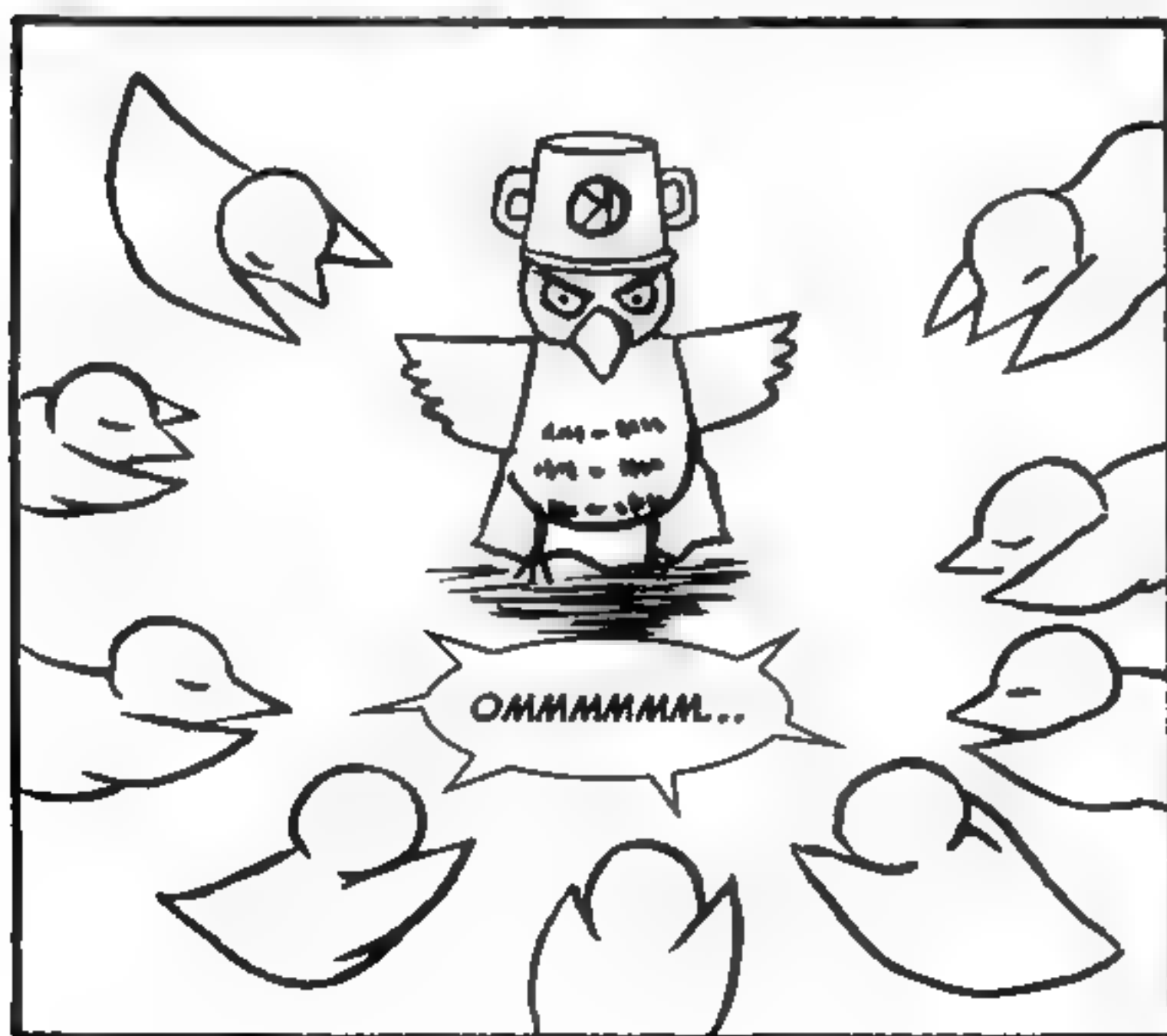
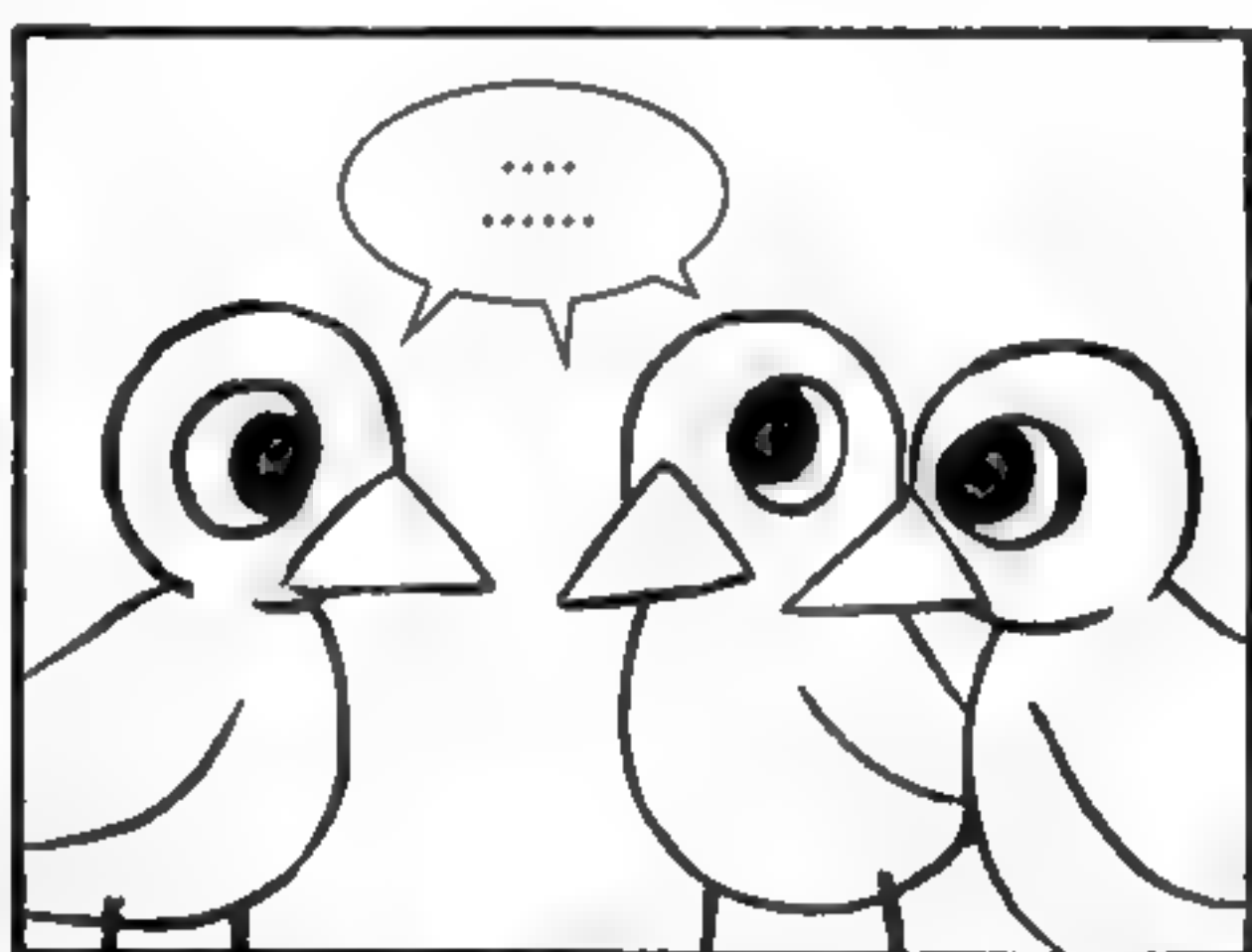
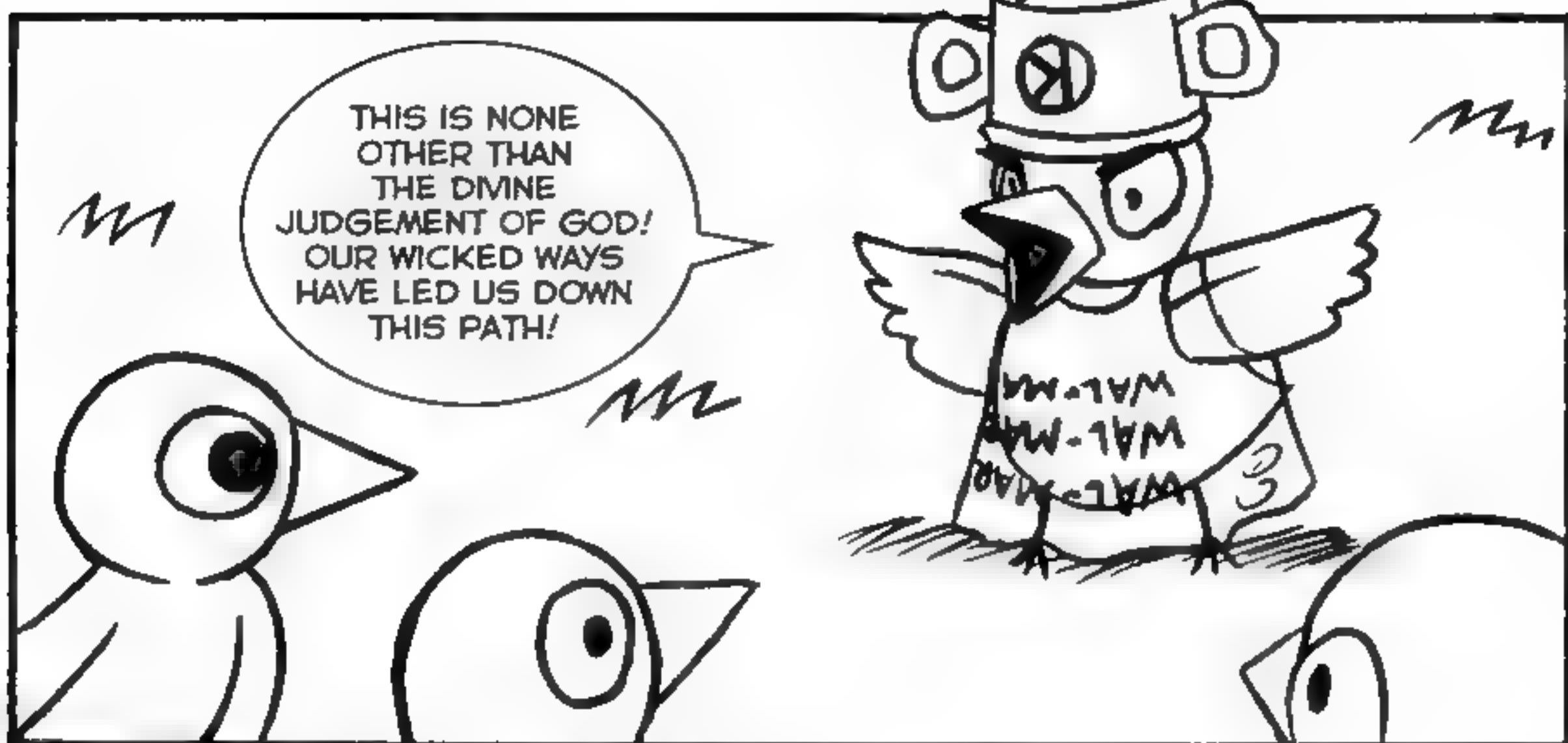




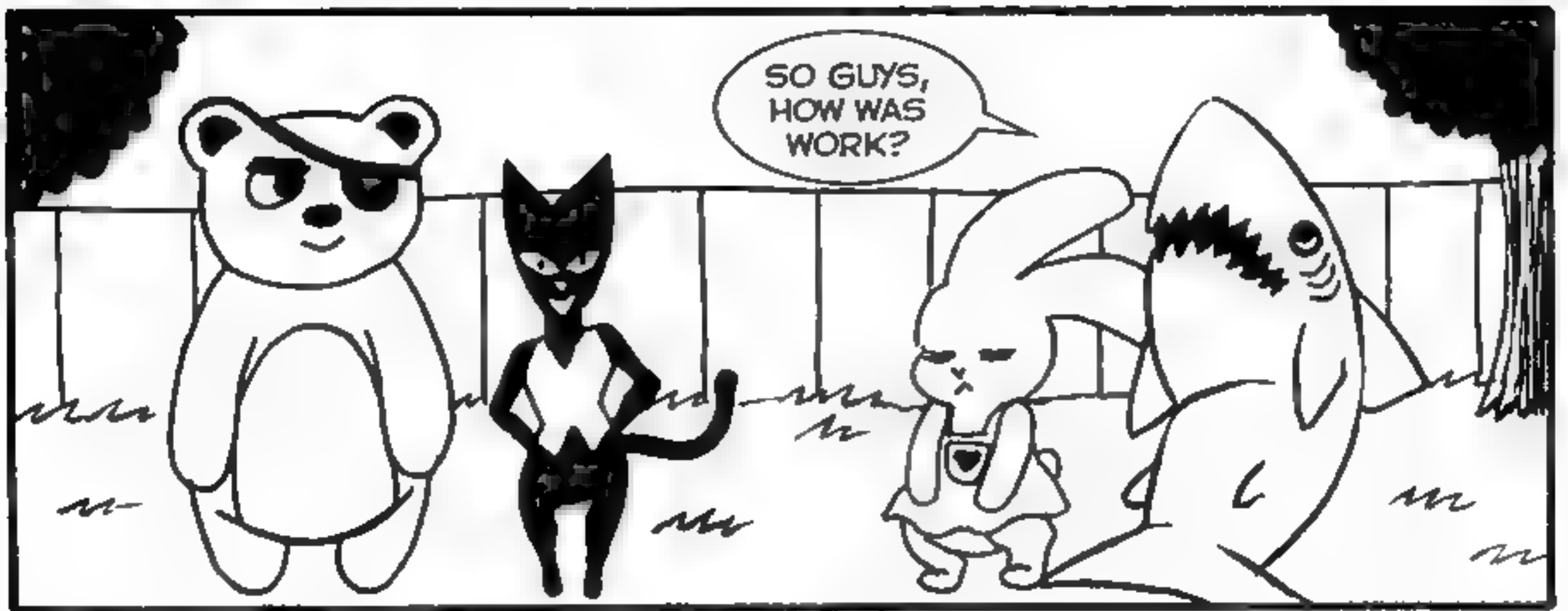






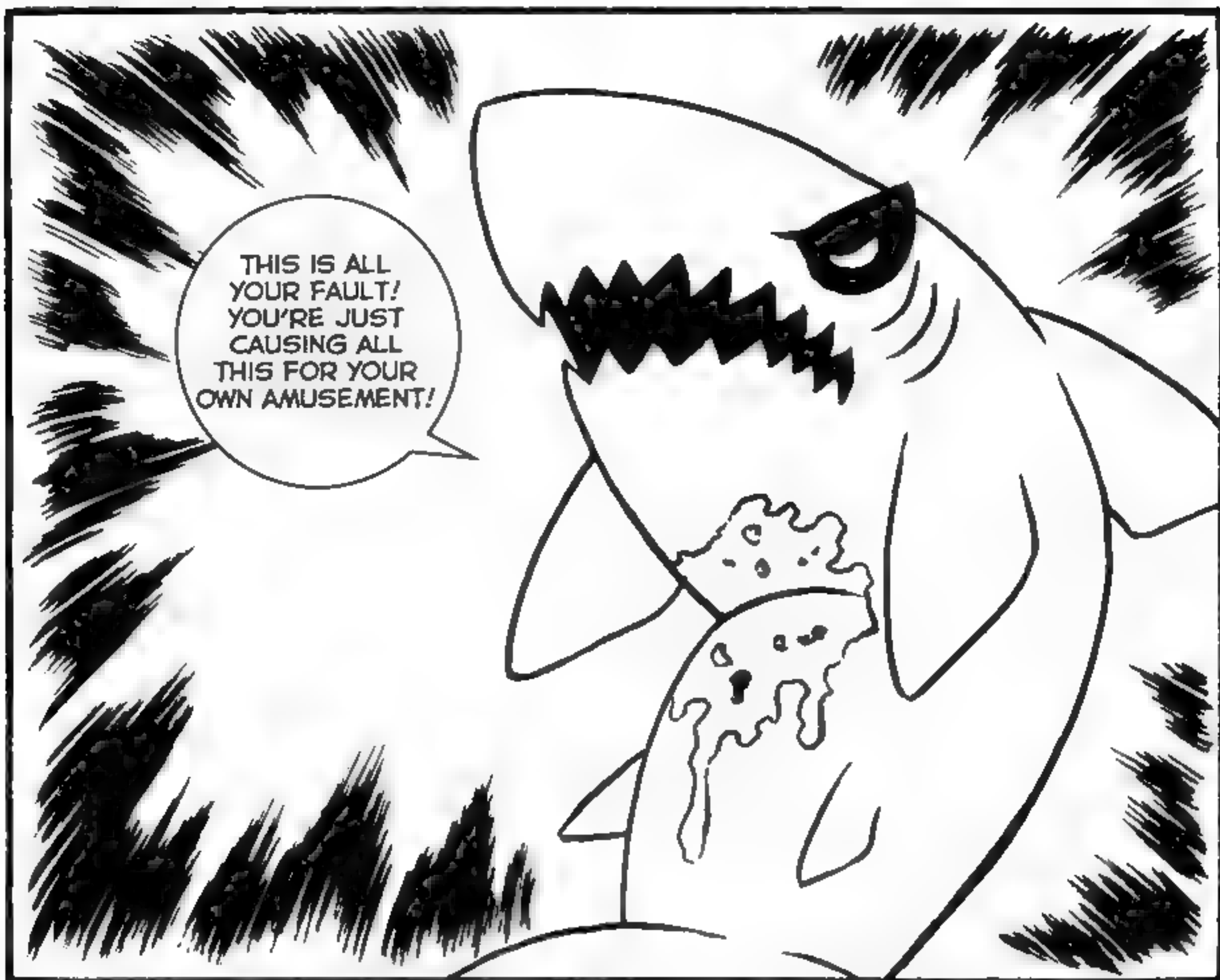






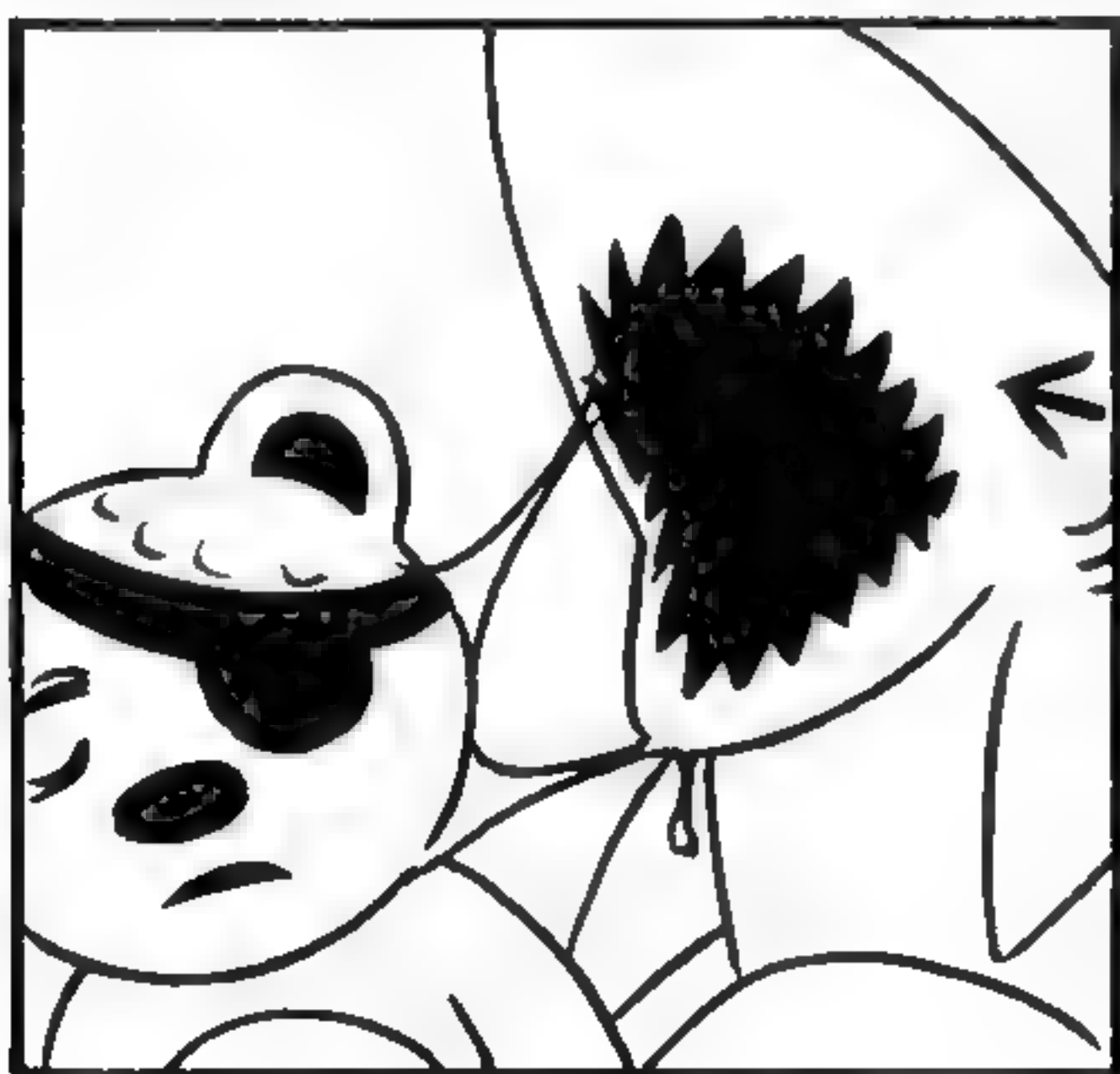


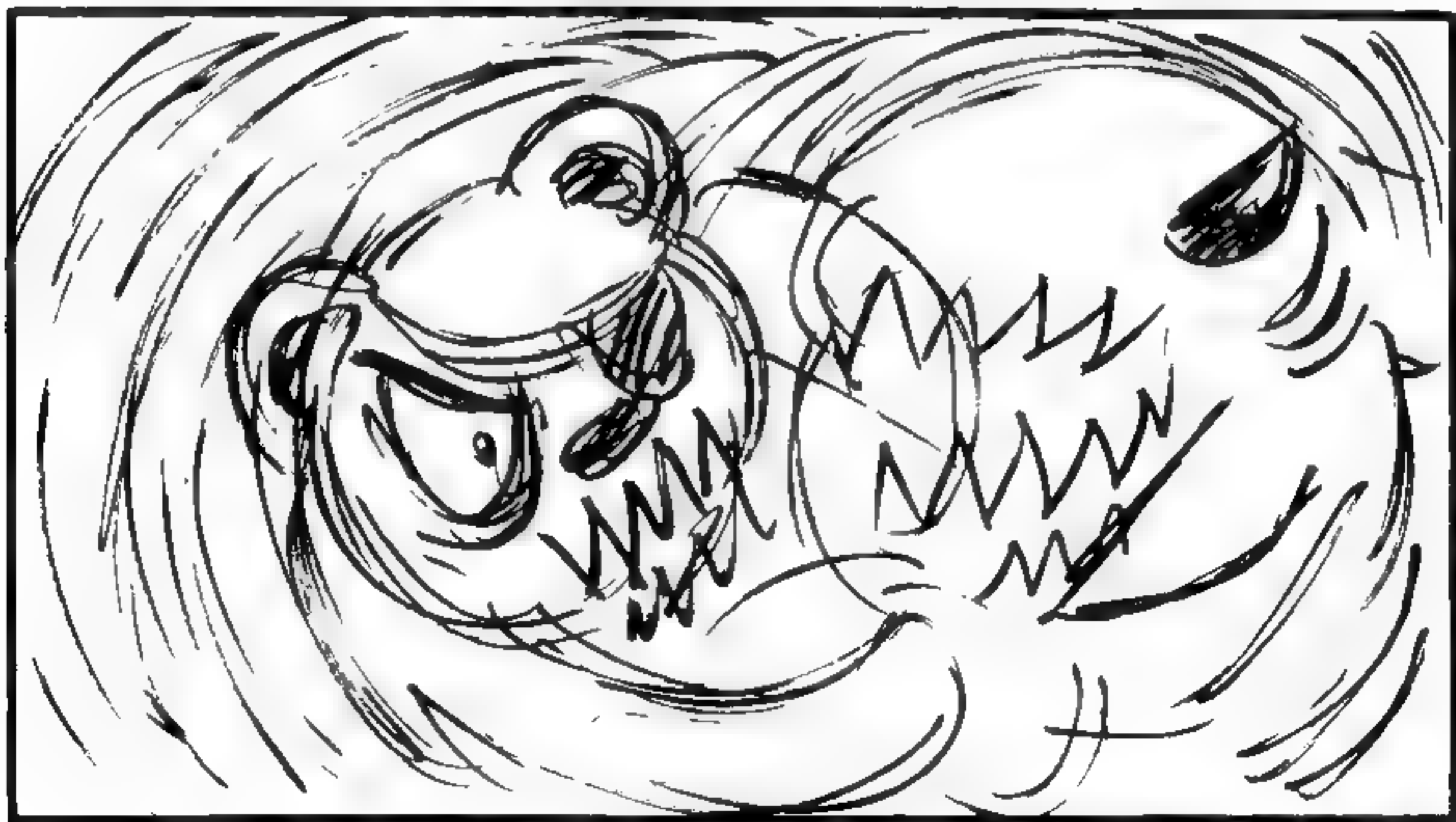
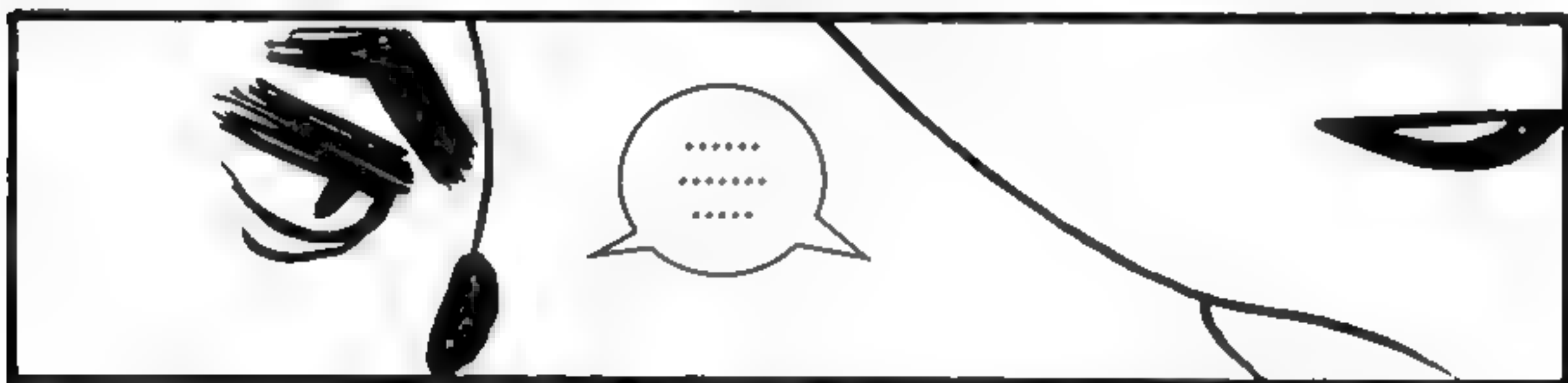
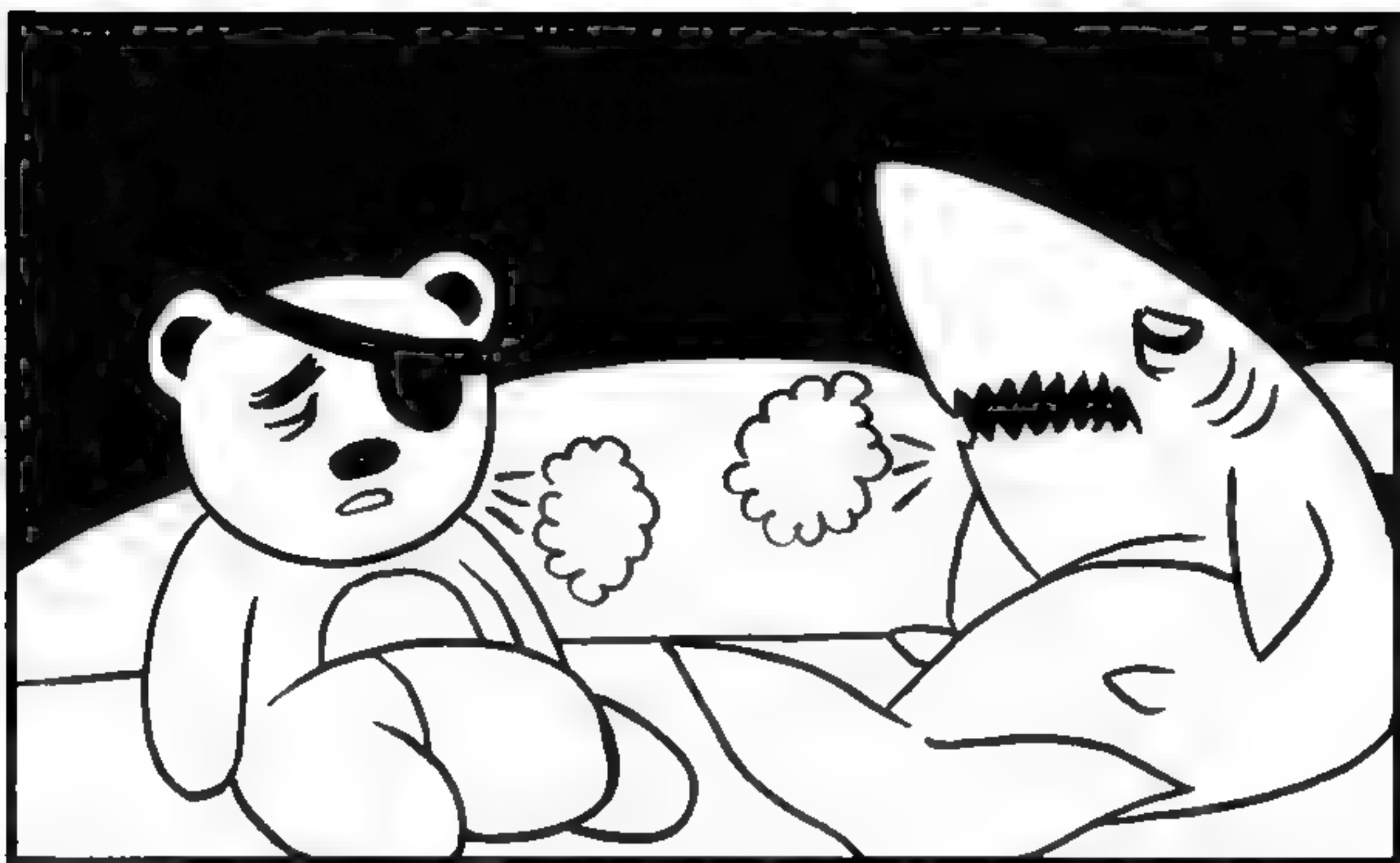


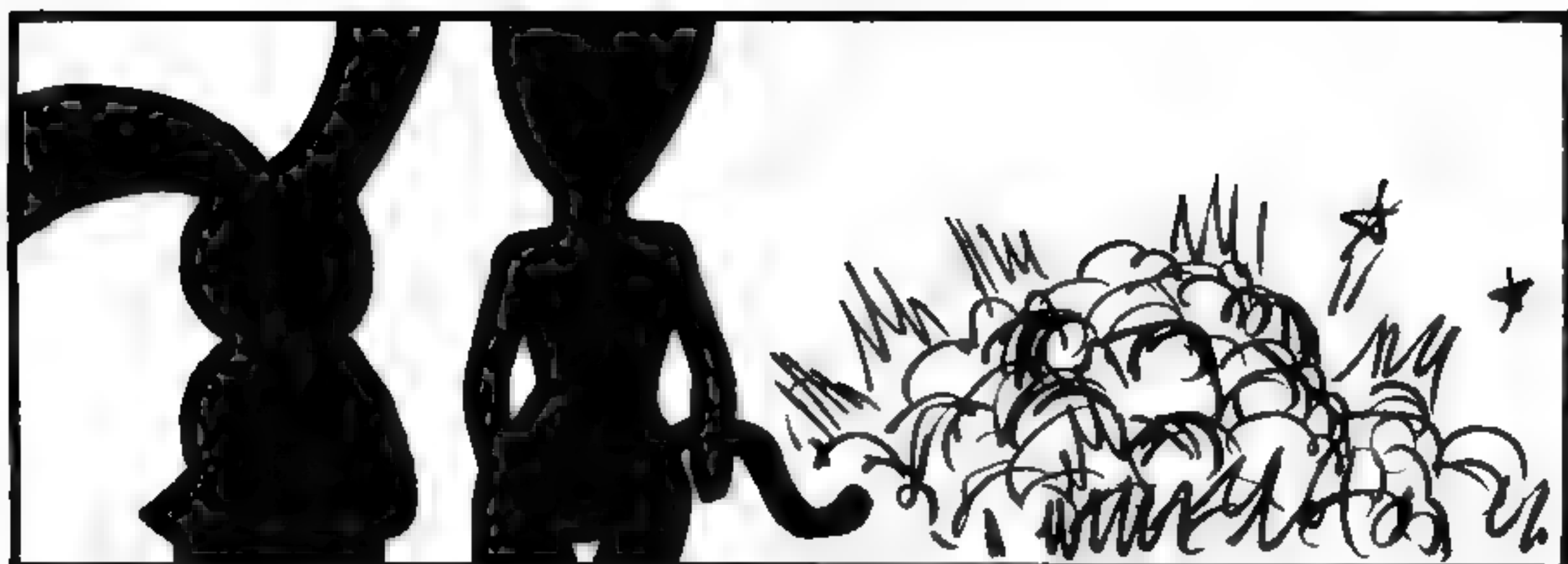




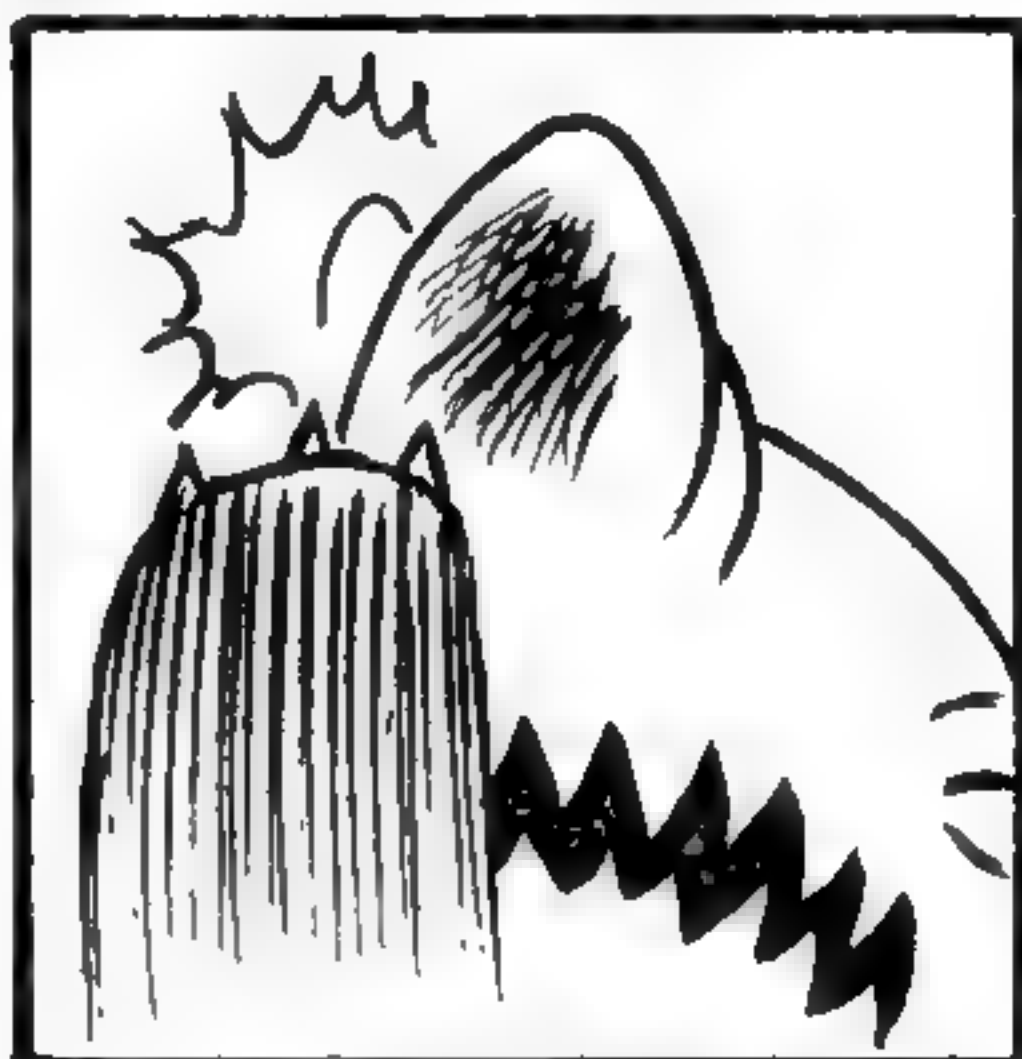




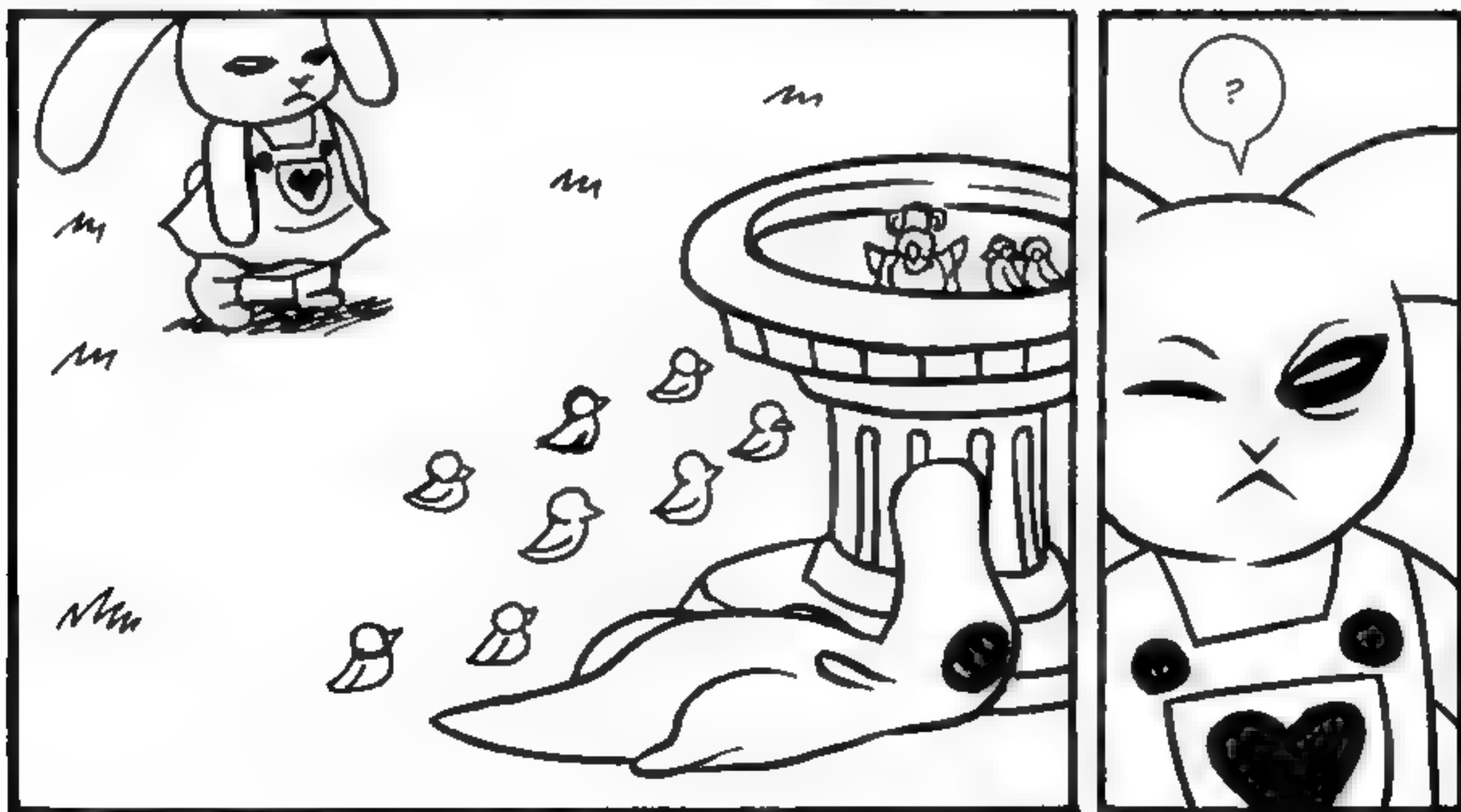




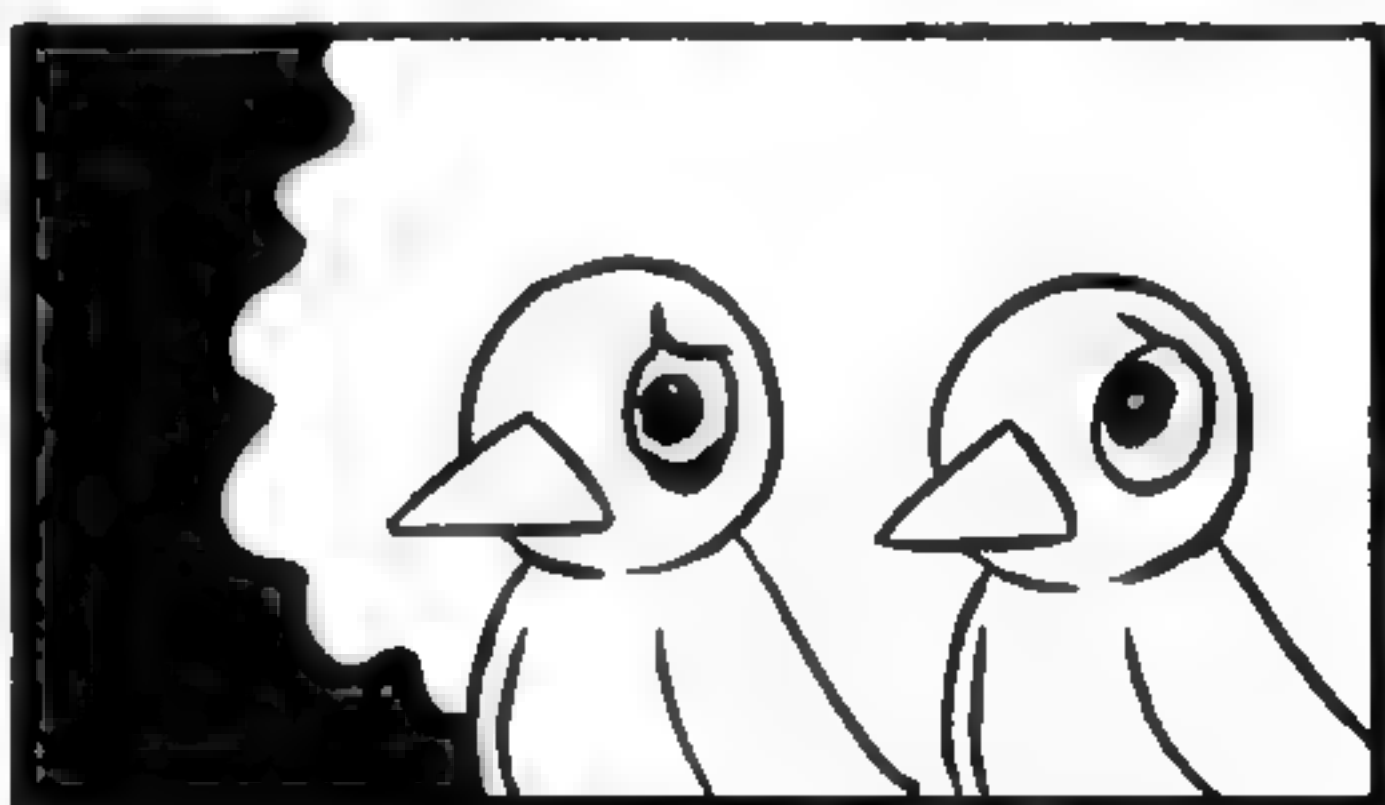


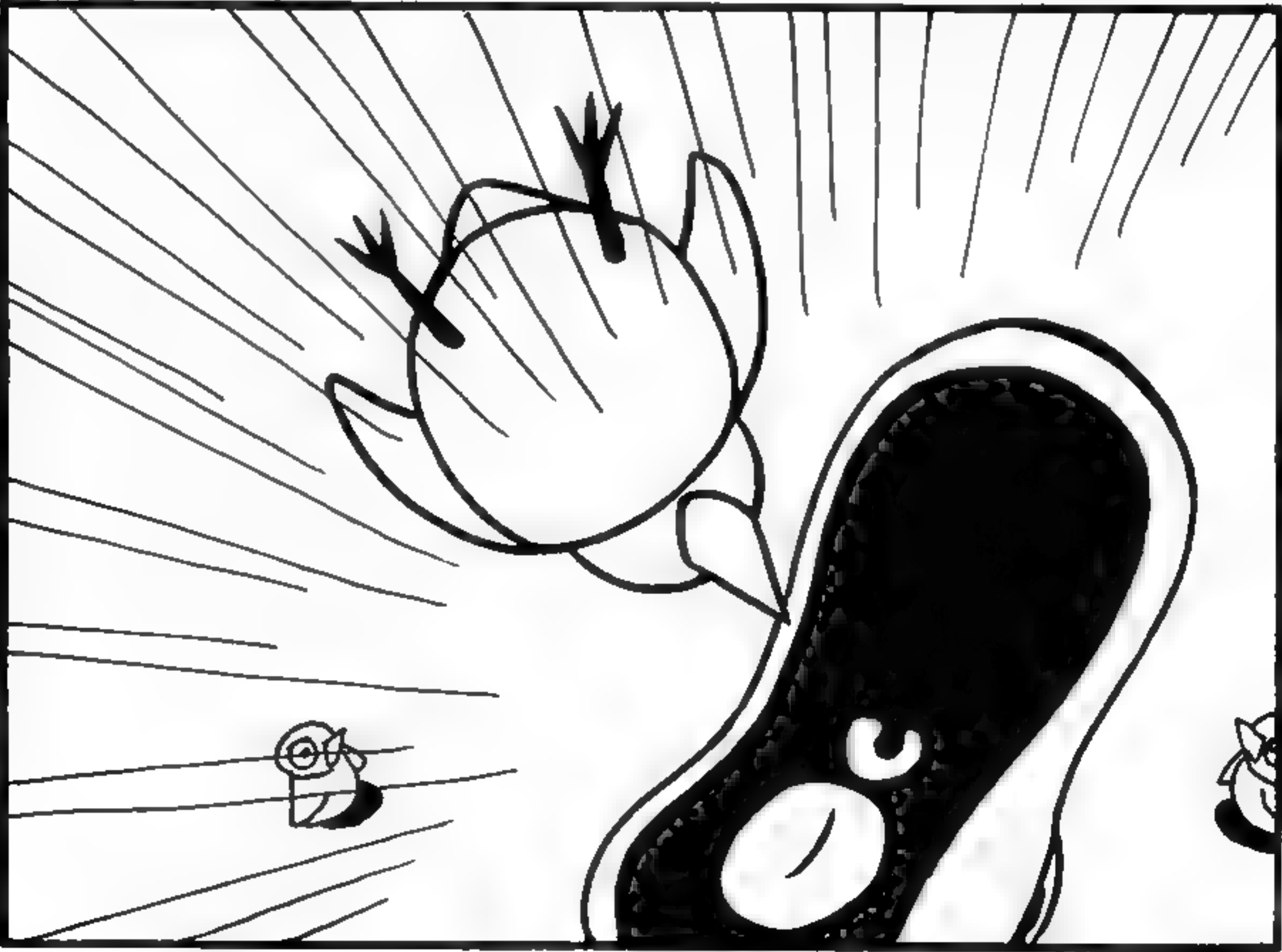
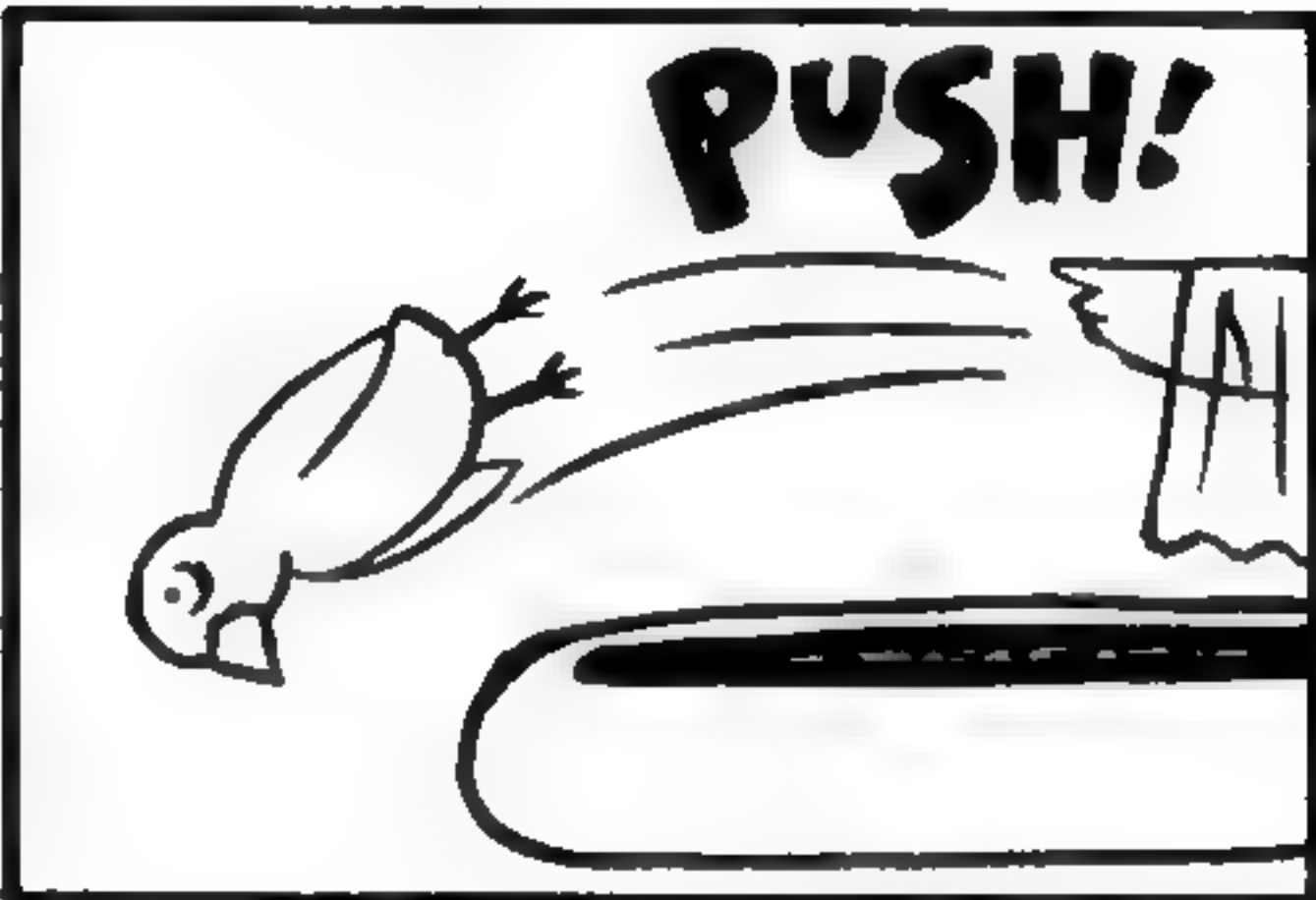






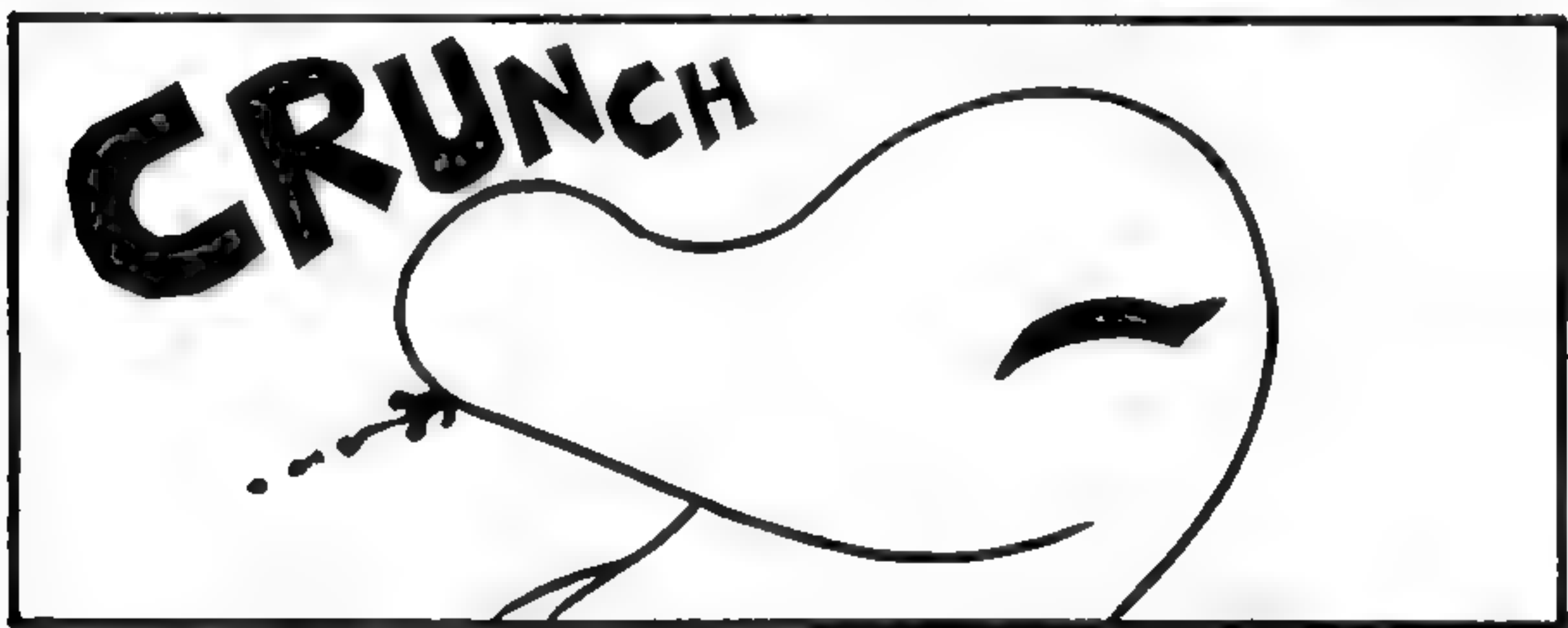


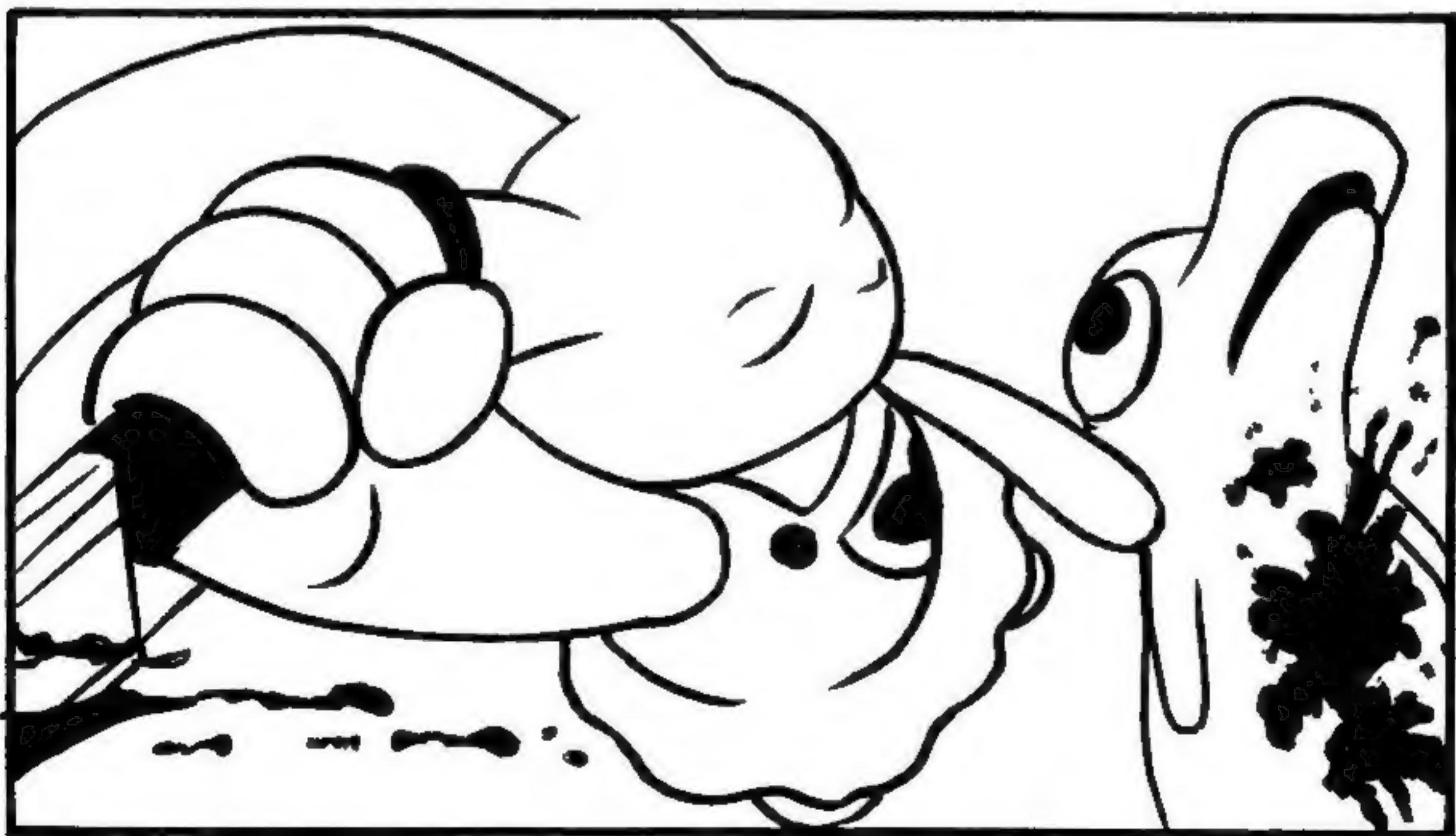
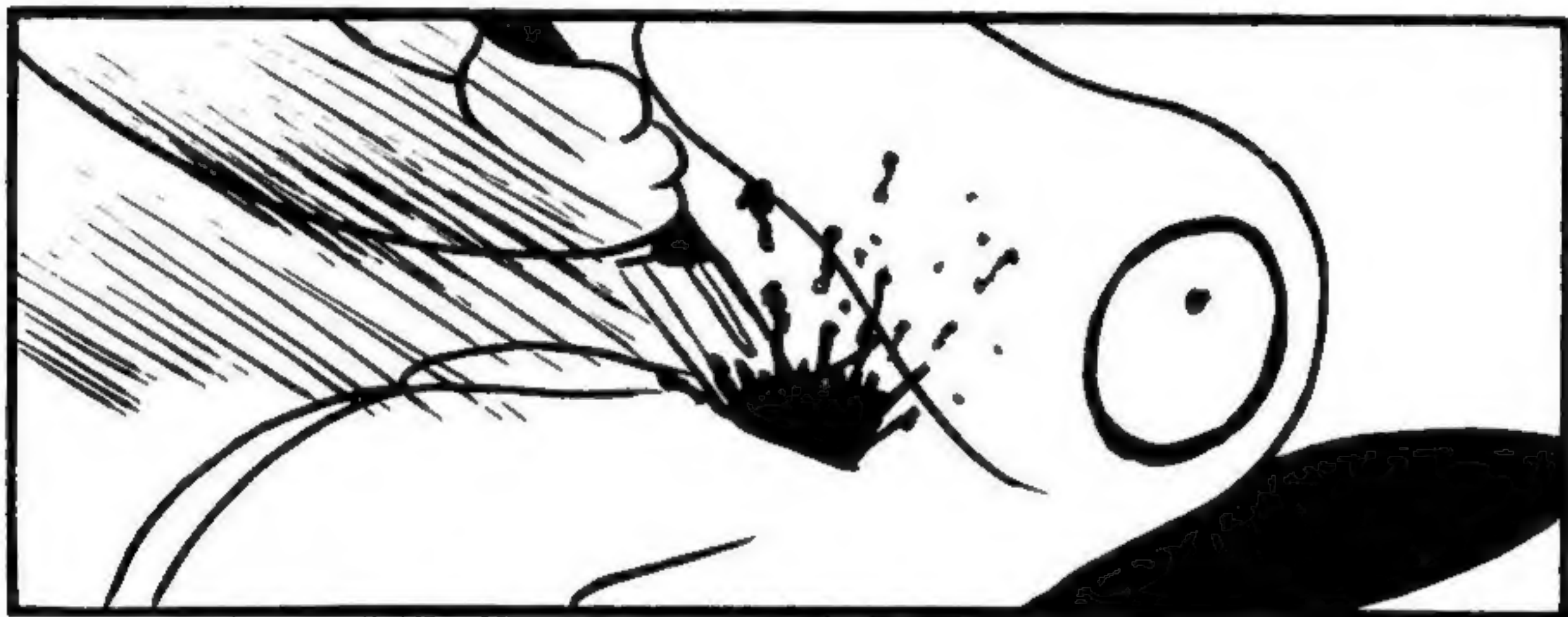
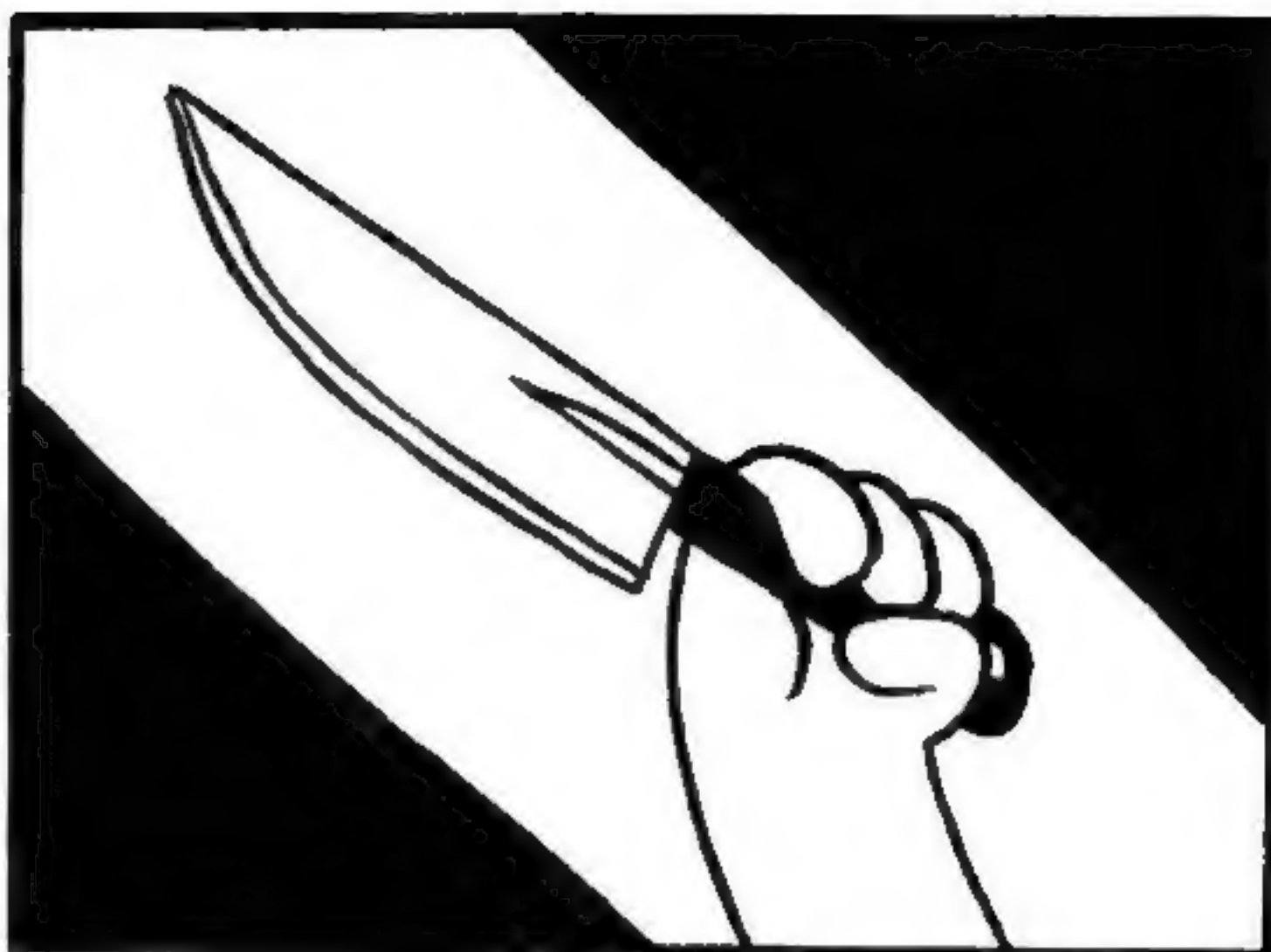
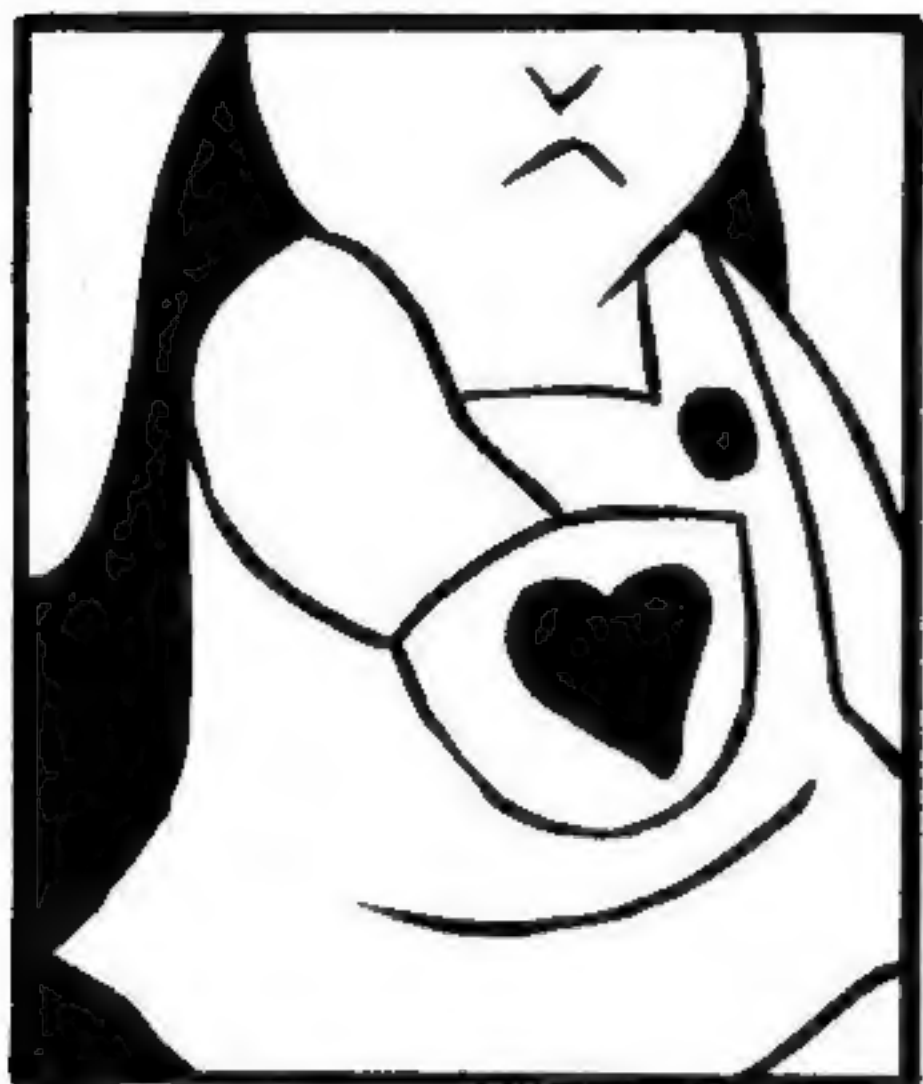






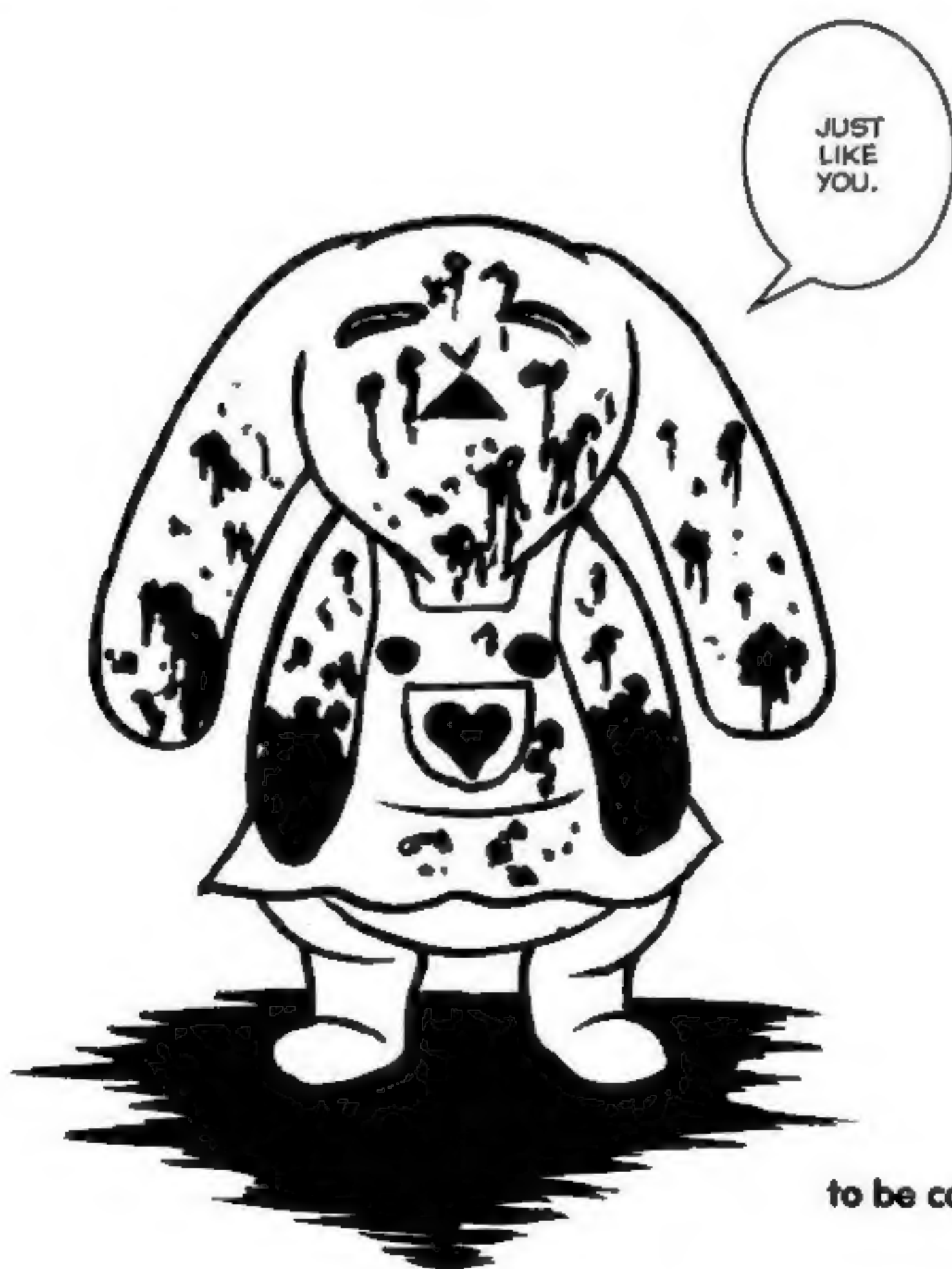












to be continued.



